

INSIDE FACTS

Off Stage and Screen

ESTABLISHED 1924

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No. 23

NATIONAL RADIO NETWORKS TO FACE NEW COMPETITION

WB STAGE POLICY TO RETURN IS REPORTED

Following announcements of the return to stage shows in the picture houses on the coast by Publix, it was reported this week that Warner Brothers, hitherto determined to maintain the all-talkie policy, were definitely working on plans to return to supporting stage programs in a number of their rapidly expanding group of coast houses.

The move is contemplated, it is said, because of the terrific competition the Warners' Hollywood theatre is facing from Grauman's Chinese on one side with an elaborate prologue supporting "Hell's Angels" and the new Pantages Hollywood, which opened Wednesday night with Fanchon and Marco "Ideas" supporting the feature pictures on a regular policy.

The field is now being looked over with a definite announcement expected shortly on the details of the Warner plans.

Publix coast officials, it is understood, plan to maintain the Paramount here on a strictly all-talkie basis until fall, but the other coast Publix houses are now swinging along with stage bills. Meanwhile, RKO execs, with competition stiff and everyone fighting to get patrons to the box-office, are quietly admitting that vaude will probably be back in full swing on the coast by fall.

The new Pantages Theatre, which opened Wednesday, and is to be the Hollywood home of F. and M. "Ideas," was revealed as one of the most beautiful and elaborate theatres in the country.



RON and DON
And Their Famous BABY CONSOLE
(Patents Pending)
PARAMOUNT THEATRE, SAN FRANCISCO

House features "Slim" Martin and his band.

The opening program was master-of-ceremonies by Eddie Cantor and featured Marion Davies in the Cosmopolitan production, "The Floradora Girl" with the F. and M. "Rose Garden" Idea.

LYONS AT BROOKLYN

Al Lyons has been installed as master of ceremonies in the Fox Brooklyn. This popular coast musician succeeded Rube Wolf and will have everything at his disposal to meet the terrific Brooklyn competition.

KGER, Long Beach, has arranged to broadcast the fights from the new Wilmington Bowl every Wednesday, 9:30 to 10:30 p. m. Announcing will be done by Zeph Fitzgerald, who handles the mike Tuesday nights from the L. A. Olympic.

BIG PLAN WITH 150 STATIONS IN TIEUP

Following on the heels of exclusive predictions by Inside Facts, it was learned definitely this week that Warner Brothers are entering the radio field as the big competitor to the Columbia and NBC chains.

Warners have tied up with 150 radio stations, but instead of broadcasting by hookups, will conduct their entire radio program by electrical transcription, except for spot news. Both Columbia and NBC have hookups and tieups with approximately 50 stations each.

The Warner plan will be accomplished through the medium of the Brunswick recording organization, recently purchased, and the National Radio Advertising concern, another recent purchase, which produced the "So-A-Tone" electrical transcription programs and did an estimated business of \$2,000,000 last year. Some of these were heard locally over KNX.

Raymond Soat, who organized that outfit, will be in charge of the activities, under the direction of Herman Starr, Warners' vice-president, with offices in New York.

National Radio Advertising has its main offices in New York, a sales headquarters in Detroit, and a Chicago branch. A Los Angeles office is to be opened here by August, under the management of Jerry King, present KFWB station manager, and will be located in the Warner Brothers' Hollywood Theatre building.
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'YOU'LL SEE IT IN FACTS'

Surprises Expected to Come Up at I.A.T.S.E. Convention

Short Shots At the News

HOLLYWOOD, June 5.—American-made foreign-language pictures are bringing about a swift upheaval in European entertainment fields, says Bernard Hyman, Metro-Goldwyn-Mayer producer, who has returned from a three-month visit abroad. Hyman, who studied the talking picture situation in England, France, Germany and Italy, says dialogue features have greatly increased film theatre attendance in all nations and that silent pictures have almost entirely vanished from the screen.

SAN DIEGO, June 5.—A movement has been started in this beautiful Southern California center of culture to get legit shows under way at the early hour of 7 p.m. And the clinching argument of one of the sponsors of the idea is that "San Diego has a conservative and home-loving class of people, who like to be home and in bed by nine-thirty."

NEW YORK, June 5.—Agnes Ayres, former Paramount star, returns to the legitimate stage in the Fred Herendeen drama, "Jungle," which will have its premiere June 9 at the Apollo Theatre, Atlantic City. Miss Ayres is costarred with another film celebrity in the person of Herbert Rawlinson, who appeared in New York last season in the stage production of "City Haul." The Herendeen opus is slated for a New York engagement within the next few weeks.

NEW YORK, June 5.—Two dance acts of more than ordinary merit are making first appearances in metropolitan RKO vaudeville this week. They are Helen Denison, who brings Everett Lilean, Jack Lenny and the Six Steppers into vaudeville, and the other offers Edward Allen and the John Tiller Girls. The latter offering is presented through special arrangement with Charles Dillingham.

DAYTON, O., June 5.—Warner Brothers are reported to have secured one of the most prominent downtown locations here for a magnificent new theatre, purchasing the property through Sidney Eisenberger, chain store specialist of Dayton.

BALMY WEATHER BRINGS BEACH URGE; HITS PICTURE THEATRES

Continued warm summer weather is credited with chasing the ticket buyers out to the beaches for their early sun-tans, letting picture box-office receipts down to midsummer levels.

However, there are one or two high spots of encouragement. Maurice Chevalier's "The Big Pond" drew the high figure of the week to the United Artists, grossing close to \$26,000 for the opening stanza, best showing since the opening of "Taming the Shrew."

"Cuckoos" at the Orpheum did the spectacular thing of building up over the first week, grossing around \$19,500 for the second and going strong into the third. First week mark was \$17,500, and very good at that.

The Criterion is still grossing almost double house average with Norma Shearer in "The Divorcee," the second week bringing \$23,816 and going strong into the third week.

Carthay Circle is declining with "All Quiet On the Western Front," the fifth week bringing \$16,218. This, however, is still just over house average, and makes the picture one of the big draws of the year.

Other class houses are considerably off. Loew's State took only \$23,377 with "Born Reckless" and F. & M. "Romance" Idea, a very weak showing and about nine thousand below average. The Boulevard hit a new low level with "Temple Tower," scratching up only \$3,984 for the week. The Egyptian was hitting the low level with \$9,143 on "Light of Western Stars" and F. & M.'s "Smiles."

Buddy Rogers attracted a pale

GUNMAN HAS TOO MUCH STYLE

SAN FRANCISCO, June 5.—Down in Hollywood the John Laws are used to glimpsing queerly costumed Thespians wandering down the bull-evard, but when the Golden Gate coppers catch anyone walking down the street, especially with a gun on the hip there's trouble abrewing.

While Kenneth Daigneau, playing in "Crime" at Duffy's Alcazar, strolled to the theatre one day last week he was repeating some of the lines in the show, something about "puttin' dose guys on de spot."

A gust of wind blew his coat apart. A passing officer saw a gat on Daigneau's hip. Despite it was unloaded, Daigneau was hauled to the jailhouse and it took the best efforts of Richard Marshall, Duffy's general manager, to release the player.

PATHE'S SALES PLANS ARE SET

SAN FRANCISCO, June 5.—Sales force of Pathé met here this week for the twenty-sixth annual convention with E. B. Derr, executive vice president, in charge. A production schedule for 1930-31, involving twelve and a half million dollars and for 20 pictures, was announced.

Among the execs in attendance, representing the American sales force west of the Mississippi, Europe and Culver City production organization were: E. B. Derr, executive v. p.; Charles E. Sullivan, v. p. in charge of studio operation; Phil Reisman, general sales manager; J. F. McAlloon, assistant g. s. m.; Tom Delehanty, general manager of foreign sales; Ed Ballantine, in charge of exchange operations; Reginald Smith, in charge of Great Britain distribution; Herbert McIntyre, western division sales manager; H. W. Spearman, in charge of distribution in continental Europe.

WATCHING HER STEPS

Miss Christine Marson, wife of Irving Aaronson of Aaronson's Commanders, now at the Roosevelt Hotel Blossom Room, is the latest pupil studying tap dancing with Bud Murray, principal of the Murray School for Stage and Screen. Miss Marson was formerly a dancing partner of Frankie Farnum.

Members designated by the Los Angeles locals to be part of the general committee are:

Moving Picture Projectionists: T. H. Eckerson, F. L. Borch, J. B. Kenton, Frank Sawyer, Paul Cramer.

Laboratory Workers: Carl Kountz, George McGrath, Dominic Venceno.

(Continued on Page 3)

PRESENT HEADS PROBABLY WILL REMAIN INTACT

According to the general impression around the Hotel Alexandria, headquarters for the 30th I. A. T. S. E. national convention, the present administration will be continued in office at the election to be held Friday of this week, but some surprises were expected to pop on matters of policy.

The convention got under way this week with a sensational electric display throughout downtown Los Angeles on Monday night, and will continue until Saturday, June 7.

Present officers of the international are: William F. Canavan, president; Richard J. Green, general secretary-treasurer; J. Kraus, assistant president; William D. Long, manager adjustment and claim departments; Fred J. Dempsey, first vice-president; William Covert, second vice-president; William Elliott, third vice-president; Cleve Beck, fourth vice-president; George E. Browne, fifth vice-president; John P. Nick, sixth vice-president; William J. Harrer, seventh vice-president. Trustees: Joseph C. Campbell, William C. Scanlon, Clyde Weston. General headquarters are in New York.

With many resolution proposals being filed this week, it was understood that the matter of cooperating with theatrical producers and theatre operators for the revival of stage entertainment and the legitimate theatre would take prominent place in the convention's activities.

An extensive program of entertainment during convention week was well in swing as Inside Facts went to press, with the Alexandria as the focal point for convention activities.

Delegates were issued passes to Fox-West Coast and Warner Brothers theatres here, and on Monday visited the Fox Movietone studios at Westwood, with a trip to the First National studios at Burbank scheduled for Thursday night.

Numerous sub-committees are meeting daily in headquarters, room 353, Alexandria Hotel.

In addition to the general convention, the country is divided up into a number of sub-districts. They meet to transact business peculiar to their localities prior to passing it on to the general convention. California and the Coast is in No. 7, of which M. J. Sands of Moving Picture Operators No. 150 is secretary.

Members of the five locals in Los Angeles chartered by the International have been working for several months to make the visit of the men who are behind the scenes in theatres and movie houses of the country an enjoyable one. The locals are Stage Employes No. 33; Moving Picture Projectionists No. 150; Studio Stage Mechanics No. 37; Cameramen No. 659; Film Editors and Laboratory Technicians No. 683. The general committee is officered as follows:

James E. Mathews, president, No. 33; Lew Blix, vice-president, No. 37; Carl Kountz, recording secretary, No. 683; P. O. Paulsen, financial secretary, No. 33; W. F. Scott, No. 33; Thomas Hughes, No. 33; Fred L. Borch, No. 150; Pop Kenton, No. 150; T. H. Eckerson, No. 150; P. R. Cramer, No. 150; Frank Sawyer, No. 150.

Hotel and Transportation: P. R. Cramer, chairman; Thomas Hughes, Fred L. Borch.

Entertainment: W. F. Scott, chairman; T. H. Eckerson, J. J. Riley, Lew C. G. Blix, Howard Hurd, Carl Kountz.

Police: William J. Wood, chairman.

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HELEN STONE

Who is heard over Greater KYA, San Francisco. While most radio artists follow only one line of endeavor, Miss Stone follows three and follows them well. She is a blues singer, a cellist and an arranger of music—a trio of accomplishments that denote her as an extremely versatile and able artist.

HOLLYWOOD HOUSES GRAB LEAD FOR LEGITS; SEVERAL OPENING

Hollywood houses showed the only strength in legit box office returns during the past week, the downtown houses making very weak showings.

The first week of "June Moon," after its flit to the Hollywood Playhouse from the downtown Belasco, grossed the nice figure of \$7,800. This bill closes at the end of its second week, with dickers on for a successor but nothing definitely set as yet.

At the El Capitan, second week of "Brothers," Bert Lytell's starring vehicle, brought the good figure of \$6,000, only a hundred down from opening week. This is due to give way June 15 to "Nancy's Private Affairs," featuring Minna Gabbell of the New York production, and James Spottwood.

At the Vine Street, George Fawcett continued to register healthily enough with "The Great John Ganton," reporting a gross of \$5,100 for the second week, and promising a continuance for another two or three weeks, meanwhile debating new subjects for the next venture.

The opening week of "Wound

SANTABARBARA MUSICAL STOCK

Lon Murray, director of the Lon Murray School for Stage Dancing and Dramatics, will open the second of his three branch studios in Santa Barbara.

Murray will also stage musical stock shows in Santa Barbara in association with Heath Cobb, former producing manager of "Bambina," which starred Nancy Welford at the Mayan Theatre here some months ago. Miss Welford will be featured in the shows which will run two weeks each.

The following former New York successes are tentatively lined up: "Going Up," "Very Good, Eddie," "45 Minutes From Broadway," "Leave It to Jane," and a general policy of reviving all the former Geo. M. Cohan hits first and then a series of Gilbert and Sullivan and Victor Herbert operettas is planned.

TO DUPLICATE NOME

Nome, Alaska, as it was thirty years ago in the days of the gold rush, will be duplicated in detail for Paramount's forthcoming production of Rex Beach's "The Spoilers," in which Gary Cooper will be starred.

Coast Daylight Saving Plan Rouses Show Biz Opposition

Snacks Of Facts

Stern judicial countenances taking the place of cinema stars at the "Last Mile" opening . . . Judge Crawford . . . Judge Carlos Hardy . . . Judge Georgia Bullock . . . Judge Walter Guerin . . . goodnight, judges . . . Charlie Chaplin on the fifth row, left aisle . . . Mitchell Lewis learning how to be a real villain . . . Allan Prior dashing in for the opening . . . Len Levinson and Eddie Albertson, just back from South America with a trunk full of local color for that operetta, seeing the show for the eighth time . . . seven of them in N. Y. . . Louis Macloon, disguised in a new panama, smiling broadly in the lobby.

Bert Levey back in town again for a few days . . . Where in heck is Bill Knott? . . . Benny Benson going to a meeting . . . Ben Gould watching somebody admire his autographed pictures . . . Lola Gentry not in to interviewers . . . Gus McCarthy trying to unload some old stills . . . Eddy Eccles gatherings his wits after the convention . . . Marco looking at the airplane ads . . . Fanchon at Pasadena trying to weed the Rose Garden.

Edmund Goulding tuning up his voice for a radio program . . . postcard from Walter Nilsson, of vaude, from Barcelona, Spain . . . he says . . . "going from here to Algeria . . . then for Hamburg, Germany . . . get Inside Facts regularly from London . . . how's everything?" . . . everything okay, Walt . . . Al Fisher, the carnival agent, in town . . . saying "business is terrible" . . . Will Streege, manager of the Fox West Coast Theatres in Great Falls, wading through traffic at Seventh and Broadway.

Art Ricketts, Denver theatre man, looking for "Angel's Flight" and we're not talking about "Hell's Angels" . . . the jam in the Alexandria Hotel lobby . . . different from the Roosevelt . . . no song-writers . . . plenty of stage and projection room beauties . . . committee meeting all over the place . . . and that electrical display Monday night . . . George Dinon, concession man, weeping over the flop of the Spanish-American War Circus.

Arthur Bachetti of the Kimo Theatre, Albuquerque, in town lining up attractions . . . George Hood, manager of the President, reminiscing . . . where's "Pop" Fisher . . . Tom Baker, old-time theatrical manager, catching a train to check Paramount flickers . . . Carl Walker around with the boys while his wife is away . . . Eddie Pineroy moving into a new apartment.

Fred Miller looking over his Lincoln Park . . . old-timers watching the demise of the Continental Hotel . . . Lee Parvin on his way to San Francisco . . . riveteers making life miserable for the Facts staff . . . racketeers doing the same . . . Bern Bernard back from Tia Juana . . . Sid Grauman, revamping the Chinese prologue . . . Harry La Mack back at the Burbank . . . Bob Fargo and Charlie Alphin watching and waiting . . . those varicolored wrist-watch crystals.

Al Jolson and Max Shagrin talking over "The Bride of the Regiment" . . . while Jolson's car waits . . . Eddie Buzzell seeing the same picture . . . Lester Cowan and Don Gledhill vacationing . . . Ted Von Eltz winning tennis matches by the peck . . . the crowd jamming the new Pantages offices . . . "Slim" Martin getting his new band ready for the opening . . . Ted Healey getting nary a hand on that Texas gag . . . there weren't any Southerners in the house . . . Milton Charles and Gus Eysell holding a meeting of the Chisellers Club . . . whatever happened to "\$62.50 for the last half" . . . there goes the fire department.

TIFFANY SUPERVISOR

Tiffany has engaged Arthur F. Beck as a supervisor of special productions. His first assignment is the old silent screen hit, "The Third Alarm," which will be directed by the original director, Emory Johnson.

BABY ORGAN PATENTED BY DUO

SAN FRANCISCO, June 5.—Imitation is flattery and there are many who flatter Ron and Don, "That Diverting Organ Duo," whose picture appears on the front page of this issue of Inside Facts and who are currently holding forth at Publix's Paramount here. Ron and Don have patents pending on their famous baby console which is pictured on the front cover and they are originators of this novel form of organ entertainment.

For three years this versatile pair of console artists has been featured in Publix houses of the Northwest where their miniature console was a stellar attraction.

Their ability to present organ novelties—such as the original baby console entertainment—has put them in the foreground as exponents of living music and as decided boxoffice attractions.

BAND LEADERS CHANGE ABOUT

June will witness a big switch about in Fanchon and Marco leaders and masters of ceremonies. Frank Jenks opens in the Fox, St. Louis; Eddie Peabody goes to the Fox, Detroit; Mel Ruick to the Fox, Atlanta.

Don Wilkins jumps all the way across the continent to the Fox Broadway, Portland, Oregon; Sam Jack to the Fox, Washington, D. C., and Georgie Stoll opens a special two-weeks' engagement in Portland, Oregon, on June 5.

ADDED AT TIFFANY

Three players and one singer have been added to the cast of "His Last Race," Tiffany production in which Wesley Barry, Nancy Dover and Pauline Garon have principal roles. They are Walter Perry, Robert Homans, Onest Conley and Barrington Guy, colored singer, who was brought to Los Angeles from New York for the Cabin Club on Central Avenue.

M.P.T.O. MEMBERS START MOVE FOR EXHIB-DISTRIB HARMONY

A move is under way locally by prominent members of the Motion Picture Theatre Owners' Association, according to current rumors, which would further the peace work accomplished in the recent zoning and clearance conferences and point the way to unprecedented harmony between exhibitors, distributors and producers.

M. P. T. O. organizations, unified nationally under the Allied States banner, have heretofore been restricted in membership to independent exhibitors.

The local move would admit "affiliated" houses, that is, houses which are units of organized circuits.

"With our recent complete settlement of all zoning and clearance difficulties," one of the leaders is quoted this week as saying, "the remaining exhibitor problems are identical, whether for independent or affiliated houses. They are problems which need vigorous attack. If you were going to kick something you would stand up close, and we cannot only get closer to these problems by getting together on the issues, but add more power to our kicks."

That the almost irreconcilable issues between producers, distributors and exhibitors can be dissipated when the three interests concerned approach the conference table in conciliatory mood was demonstrated at the recent meetings, where long standing differences were settled with satisfaction to all. The negotiations here, observed at first hand by C. C. Pettijohn of the New York

MIIGHT AS WELL SHUT THEATRES IF IT SUCCEEDS

Daylight saving will be vigorously opposed by all theatrical interests throughout California.

Showmen will ally with agriculturists, transportation interests, housewives and the majority of business men to resist any and all attempts made to foist the daylight saving expedient upon the State.

A preliminary meeting of theatre managers and owners was held in Los Angeles last Monday, to review the present situation, and further meetings will be called as the need arises.

A move has been organized by interests desiring the daylight saving stunt, and petitions are being circulated throughout the State for which signatures are solicited. If enough valid signatures are secured the proposition will go before the voters.

It is being freely alleged in some quarters that the switch in time is desired only by financial interests and stock brokers who would find it more convenient for their business to work under daylight saving synchronously with New York.

Past experience has proven that the scheme works considerable harm at the theatre boxoffice; transportation lines find it a nuisance and a big expense; housewives find their heaviest activity of the day—that of getting dinner—is set back an hour into the hottest part of the afternoon, and that children lose sleep as it is hard to persuade them to go to bed in the daylight; agriculturists find it confusing as they get up now by daylight, and in trying to conform by setting their clocks forward the dairy interests have found that daylight saving everywhere tends to cut down the yield of milk.

If the scheme goes before the voters, theatres will unite in campaigns to acquaint the public with the disadvantages that far outweigh any fancied advantage. Screen trailers, radio broadcasts and newspaper publicity will be some of the means used.

W. H. Lollier, well known theatre executive who is running for political office, is one of the leaders of the theatre group.

COLUMBIA WRITERS

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BUD MURRAY

Stage and screen dance director, "In Hollywood—Now" rehearsing three units of "Bud Murray's California Sunbeams," the first of which opened May 29 at the Strand, Long Beach; second opens June 26 for Fanchon and Marco, and the third at a local presentation house soon. Murray, who was for years a stage director on Broadway, later in Los Angeles and Hollywood, is also principal of the Bud Murray School for Stage and Screen.

PERSONALITIES AND DOINGS PICKED UP ALONG FILM ROW

By FRED YEATES

The Row is welcoming Herman Wobber to its ranks. H. W., former Pacific Coast representative of Publix Theatres, is now Western States representative of Paramount-Publix distribution.

* * *

You chase me and I'll chase you. John J. Curry, Paramount ad sales department here, has been transferred to handle the Midwest, and J. A. Haas, formerly of the Midwest, is coming here.

* * *

There is a sick man in Beverly Hills who would like some of his old pals to drop out and visit. O. V. Traggard, former Paramount exchange manager in Los Angeles, and later assistant general manager of the English territory, is now convalescing from a cerebral operation at 137 North Willman Street, B. H.

* * *

The Fox exchange is a healthy place to work. For weeks and weeks now there has been nothing to report; no new faces, no old ones gone, no marriages, births, divorces or sickness. Maybe it is because the building is a little off from the main row—sort of Paradise Island.

* * *

T. W. Chatburn, auditor from Columbia's home office, is out here giving the local exchange the O. O.

* * *

There seems to be a general air of expectancy around Columbia this week, something like the spirit around Christmas Eve. Maybe Santa Claus is coming.

The Columbia gang are recovering from the sunburns of their Catalina excursion. McCarthy's nose is all peeled off, revealing a nice new skin and a brand new crop of freckles.

* * *

Eddy Eckels is challenging all comers to play baseball on his own home grounds. He has a new version of the game that is guaranteed to start a fight among the best of friends.

* * *

Marco leaves again for the East by airplane, Friday, June 6, and will be gone two or three weeks. After he cleans the slate there he will be right back.

Somebody made the suggestion to Marco that with all the money he spent flying across country he could afford to buy a plane, and Marco said he might do just that. So be careful about inviting the impresario to "drop in sometime."

COLUMBIA WRITERS

Among the recent writing talent acquired by Columbia are Carey Wilson, Lester Cohen, William Conselman, James Warner Bellah, Bella Cohen, Casey Robinson, Jack Bechdolt, Seton Miller, Fred Myton, James Whittaker and Forrest Sheldon.

Harry Cohn has signed Natalie Moorhead for an important role in "Ladies Must Play," production on which is scheduled to start immediately with Ray Cannon directing at Columbia.

I.A.T.S.E. DOINGS AT CONVENTION

(Continued from Page 2)

Studio Stage Mechanics: Lew Blix.

Cameramen: William Tuers, Jas. Palmer, Howard Hurd, Jack Rose, Roy Klaflly.

Stage Employes: James E. Mathews, P. O. Paulson, W. F. Scott, Thomas Hughes, J. J. Riley.

Delegates who will represent the Los Angeles locals are:

Laboratory Workers: Carl Kountz, George McGrath, Neil Rhea, Joe Tauett, William Berrian, Sam Wilson, John Thompson.

Studio Stage Mechanics: Lew Blix, Ed Heim, George Taylor, Charles Carter, Ed Cox, Ted Wuertemberg, Steve Newman, Tom Kelly, D. J. Lilly, Charles Ferguson, Homer Ackerman, Charles Anderson, Clarence Heileman, Harley Heileman, Milt Crawley.

Moving Picture Projectionists: Ear Hamilton, T. H. Eckerson, M. J. Sands, J. B. Kenton, T. W. Armstrong.

Stage Employes: J. J. Riley, William F. Scott, Ed Wentworth, Carl Cooper, J. J. Dunn.

Cameramen: Roy Klaflly, Chas. Boyle, R. L. Hoke, Arthur Reeves, William Tuers, Harold Hord, J. L. Herrman.

"A MAN'S MAN" AT PLAYHOUSE

George Sherwood's production of "A Man's Man" opens at the Figueroa Playhouse on Thursday, June 5. Boyd Agin is director, and the final cast is announced as: Patsy Ruth Miller, Mae Busch, Dwight Frye, George Sherwood, Arthur Rankin, Frank Dawson, Vera Lewis, Sheila Mannors and Harold Kinney.

INDOOR GOLF

Getting in on the current craze for miniature golf links, Jim Morley has opened an indoor golf course in the space formerly occupied by the dancehall at 1549 Vine street, Hollywood. The investment represents an outlay of \$50,000, it is stated, with 18 holes specially designed by the management.

Picture Reviews - Previews - Shorts

"THE ARIZONA KID"

FOX PICTURE

(Reviewed at Loew's State)

This is the third in the Cisco Kid series of Warner Baxter-Fox pictures, though the Kid angle is not maintained. But the costume and the acting are the same. However, they've never been able to again catch the "In Old Arizona" atmosphere, though boxoffices keep at a merry tune from the "Old Arizona" pull and the pictures are above average in actual entertainment value. "The Arizona Kid" is the less good of the three to date, due to somewhat of jumpiness in the story and the palpable effort to capture the "Old Arizona" spirit in imitation.

The current Baxter film relates the adventures of an Arizona outlaw of Mexican blood who is operating in the northwest. The motif of a tragic love and unfaithfulness of the loved one is again brought in. But this time there is another girl upon whom the bandit's affection can center when the old love dies, and furthermore the old love does not get killed therein. Which brings a more movie and a less forceful and a less beautiful ending.

In this picture the Mexicanized Baxter doesn't actually do but two killings, one of a rival "amateur" holdup man, and the other of the heavy. He derives his income from an abandoned gold mine, and the climax of the story works up to where the heavy, who has killed the gold mine guards, attempts to fasten the crime on Baxter, together with a revelation that he is the wanted "Arizona Kid."

Concurrently runs the love interest quadrangle. Baxter falls in love with a girl (Carol Lombard) who is already married, but who passes off her husband as her brother. A second girl (Mona Maris) loves Baxter and at length reveals the deception of the other lady. So Baxter shoots the husband by beating him to the draw, and rides off to presumable happiness with Mona.

EXHIBITORS' VIEWPOINT: With "Old Arizona" and "Romance of the Rio Grande" still in such wide popular favor, this one is a draw. The entertainment is there, and the patrons will not be disappointed.

PRODUCERS' VIEWPOINT: Alfred Santell did the direction, and did it well. He caught the romance fully in a great many spots, but there are some others where the story interest drops and the well-known ennui is permitted to sink in pro tem. Which probably should be charged to the script. Ralph Block did the story and dialogue.

CASTING DIRECTORS' VIEWPOINT: Warner Baxter still stands unchallenged as the top romantic figure of this type. And he's still good at it in popular appeal. He himself loses nothing by this one.

Mona Maris is again her distinctive self, and a most pleasing addition to the flavor of the picture. Her casting in "Rio Grande Romance" and "Arizona Kid" was well done, as her appeal is a distinct asset to the searchers after romance.

Soledad Jiminez is again in her familiar role as the garrulous and stout elderly Mexican peon woman, and again hits the bullseye with her characterization. But there are frequent passages, particularly between her and Mona, where the dialogue becomes so rapid and gibbering that it is unintelligible. An occasional understandable English word gives the impression that it is meant to be understood.

Carol Lombard is satisfactory in the heavy fem role, while opposite her as the masculine menace is Theodore Von Eltz, palpably hired for as close a likeness as possible to Edmund Lowe. There are times when one might easily be fooled by the resemblance. Due to this, it is hardly likely that Von Eltz will get the full credit due him, as comparisons always detract, but his work was very good.

Others in the cast, all doing good work, included Arthur Stone, Walter P. Lewis, Jack Herrick, Wil-

fred Lucas, Hank Mann, De Sacia Mooers, Larry McGrath and Jim Gibson.

F. A. H.

'SOLDIERS AND WOMEN'

COLUMBIA PICTURE

(Reviewed at RKO Theatre)

A picture of a stage play, draggy and well nigh ruined by some poor casting. It is sordid in theme, placed in unattractive surroundings, deals with illicit love, and is all built around the trick of how to bolt a door from the outside.

Aileen Pringle is presented as an officer's wife, stationed in the smelly tropics, and who has fallen in love with a young officer Grant Withers. The latter, however, has a case on Helen Johnson, wife of Walter McGrail, another officer. McGrail discovers Aileen's infatuation and threatens to spread the news, and she tells him of his own wife's affair with Withers. McGrail is found shot and is at first thought a suicide, then suspicion shifts from an abused private to Withers and then to Aileen. The play ends uninspiringly with tragedy and without a constructive idea in it.

EXHIBITORS' VIEWPOINT: Any bill on which this appears needs balancing up with some lively comedy and music. It is certainly no fare for young folks; is no inducement for boys to join our military forces nor for women to marry into them, and has no moral significance, even though villain and villainess both die. There is no legitimate exploitation angle.

PRODUCERS' VIEWPOINT: Director Edward Sloman carried the tempo entirely too slow for such a sordid theme, and a lot of the general's comedy was in poor taste considering the presence of the body of a murdered man whose death he was investigating.

Dorothy Howell's continuity and dialogue adaptation from the stage play of Paul Hervey Fox and George Tilton was fair enough, considering the material, but she might have worked in the general's comedy before the murder, unless that was gagged in.

CASTING DIRECTORS' VIEWPOINT: Helen Johnson, second female lead, is not favored with an attractive microphone voice unless there was something wrong with the recording, although it did not affect the others of the cast. Her work was conspicuously unconvincing, although apparently sincerely offered. A miscasting. Grant Withers, opposite her, suffered from comparison with the veterans of the company. His enunciation indicated he yet has something to learn. Walter McGrail, also, is a better pantomimist than talker.

Aileen Pringle portrayed her role with a fair measure of conviction, and was consistently good all through. Emmett Corrigan carried off the general role easily and with professional flair, and Ray J. Largay appeared as the butt of his honor, and also as Aileen's inadequate husband. Blanche Frederici, Wade Boteler, William Colvin and Sam Nelson supported in bit parts with average competence. Yeates.

'BRIDE OF THE REGIMENT'

FIRST NATIONAL PICTURE

(Reviewed at W. B. Hollywood)

"The Lady in Ermine" appears with a new title in the talkies all-technicolor photography and enough dancing beauties to make your head swim. As spectacle, the picture is very lavishly done. It's an optical treat.

But despite more of an attempt to tell a story than in previous musical shows done into talkers, despite a judicious pruning to a faster running time, and an elimination of boring repetitions of songs, the picture fails of being a superior product.

To the dialogue and the treatment, its failure must be laid. The sophisticated conceit on which "The Lady in Ermine" is based is only permitted to gleam for a

few minutes in a brief exchange of Cabellian lines in the final reel.

In point of method in approaching the talkification of an operetta, "Bride of the Regiment" is a distinct improvement. Its weakness lies in the handling of the method. In many instances, inexcusable licenses are taken, as for instance when two small coaches produce enough dancing girls to fill a huge castle. Were it not for these faults and a lack of real understanding of characterization on the part of the story adaptors, the picture might rank as the best example to date of how to make a talkie of a musical play.

EXHIBITORS' VIEWPOINT: This picture is a good booking because of its spectacle, excellent color, freedom of boring repetition of songs, names in the cast and the association of a very familiar title.

PRODUCERS' VIEWPOINT: Execs should look this one over as a manner of treating an operetta without driving the customers mad with senseless outbursts into song and as an example of how a good technique can be depreciated by inept characterizations by the writers and weak attempts at sophisticated dialogue.

CASTING DIRECTORS' VIEWPOINT: Walter Pidgeon comes through with an approach to a role that should have been a sparkling masterpiece of a richly duped bombastic and amorous colonel. Pidgeon has an impressive manly appearance, a rich baritone and big possibilities. He deserved a better break on the lines, that final sparkling bit giving an indication of how the entire thing might have been done.

Vivienne Segal was satisfactory as the Countess but suffers from the photography, being topped by a snappy characterization of the opera dancer, given by Myrna Loy. Miss Loy coped the feminine acting honors.

Allen Prior's fine voice impressed in his work as the Count, but he had little opportunity to show his real possibilities.

Ford Sterling, Louise Fazenda and Lupino Lane handled the comedy assignments up to a fairly good standard, and Claude Fleming played an army captain in superior and interesting fashion.

E. H. G.

"SAFETY IN NUMBERS"

PARAMOUNT PICTURE

(Reviewed at Paramount Theatre)

This is just another one of these screen musical comedy plays, following Hollywood's idea of what musical shows on the screen should be like, and with a plot that is too forced to be wholly funny, and generally played stiffly. Charles "Buddy" Rogers has a voice which is not wholly displeasing, and also finds another chance to show his musical versatility. But the picture is no clicker for those who like the convincing style of entertainment.

The plot opens with Buddy about to come into a lot of money—several millions, at least—and being sent by his guardian-uncle to New York with a few thousands to become accustomed to the big city rackets so he won't be a sucker when he inherits the big sum. Guardian-uncle arranges to have as his social sponsors three ladies from the Follies. Now, if you can believe that, you'll have a bit of entertainment when Rogers discovers the plans made for him, but then the story becomes very trite. There is the chosen one of the trio who really learns to love Rogers, and who in turn learns to love; there is the vamp who threatens to destroy the romance, and there is the happy ending.

Which sum totals to the fact that the only high point from a story angle is Buddy's awakening to the fact that he is to be shown New York life by three chorus adies, and his chagrin at some things that happen.

EXHIBITORS' VIEWPOINT: This one will have to depend solely upon Charles Rogers' name for its drawing power. The entertainment is not there sufficiently to click on its own merits.

PRODUCERS' VIEWPOINT: Victor Shertzinger's direction is good for this type of picture, though he didn't have much to work with in the George Marion, Jr., Percy Heath story. Dialogue is frequently a long arid desert of disinterest. Song numbers are done average for a program picture.

CASTING DIRECTORS' VIEWPOINT: The highlight of this picture is the wisecracking team of Josephine Dunn and Carol Lombard. Their lines are the best, and also the best delivered.

Charles "Buddy" Rogers has not an ideal vehicle either from the standpoint of his possibilities or his fan enthusiasm, and plays the lightweight role rather disinterestedly and a trifle too cock-surely.

Kathryn Crawford does well in her leading fem role assignment, and manages to radiate appeal that gets over. But for real appeal, Virginia Bruce, with only a couple of sequences to do, gets over a world of it. There's a real bet.

Roscoe Karns steals the broad comedy honors in a semi-burlesque taxicab driver part. He manages all his chances neatly, with a full account of laughs the final result.

Francis MacDonald comes across in his usual capable style as a mustachioed heavy, and Geneva Mitchell is very good as the vamp.

Good in their respective roles are Richard Tucker, Raoul Caloi and Louise Beavers, the latter doing a comedy colored maid that gets her a more than fair share of the laughs.

Grimes.

'RICH PEOPLE'

PATHE PICTURE

(Reviewed at RKO Theatre)

A tale proving there is nothing sensible about love, regardless of the "head lines" in a fellow's hand, and delightfully flavored by the forthright depiction by Constance Bennett of the character of a rich girl who knew what she wanted when she wanted it, even when it was a Ford-driving clerk.

It seems that Regis Toomey was driving home in his flivver one night (it was raining cats and dogs, my hearties), when he came across Connie by the roadside, out of gas and being annoyed by a pair of ingrates who mean no good. With the moral aid of a monkey wrench, Regis dismissed the gorillas and took Connie to his bachelor home, conveniently close by, to dry her clothes.

She undressed, but nobody broke in to cause a misunderstanding. But she did sorta fall for Regis, so naively serious over his hobby of business charts and his chatter about "production peaks" came in handy at the next society soiree.

The unwinding reels developed that Connie was engaged to marry Robert Ames, who imitates a blue-book listing in this opera, but with no love on her side. Five years ago she had been genuinely in love, but there was no marriage because the chap (English Johnny Loder) had been poor. Loder turned up in the fifth reel and told her that love was everything, and that if she ever encountered love again she should hang onto it.

So she took the advice. She beat it back to Regis' cottage, somewhere about dawn this was, got him out of bed and cooked breakfast for the one she loved. Regis struggled and things went on and on, with further complications, but finally she left Ames waiting at the church, went to Regis in her bridal costume, and the fadeout left us.

sighing happily in the knowledge that every once in a while a deserving fellow gets a break.

There was a theme song, dueted for us by Connie and Regis, but it was introduced for us in an unusual way. Instead of a concealed symphony orchestra, a piano furnished the accompaniment, presumably idly played by a guest in the drawing room, its strains reaching to the garden and inspiring the lovers to song and precipitating the first declaration.

EXHIBITORS' VIEWPOINT: Very fair entertainment, lots of love interest, touching the spicy, and quite a few laughs. Constance Bennett will make a lot of friends with this. Toomey's steady ability is some draw. A good program booking for all ages.

PRODUCERS' VIEWPOINT: A workmanlike job by Director Edward H. Griffith, in good tempo and with interest well sustained. Adapted by A. A. Kline from the original story by Jay Getzler, with all angles of pictorial value exploited without exaggeration. The singing couple of players burst out into song with a reasonable excuse and without stopping plot development. And a nice little inverse Cinderella story is told with conviction.

CASTING DIRECTORS' VIEWPOINT: Constance Bennett is top-hole in this and gets every ounce of value out of it. Regis Toomey also is an excellent casting, and he turns in one of his best performances. Robert Ames wrinkles his brow through his scenes in his usual manner, and John Loder's enunciation is still as woolly as ever. Mahlon Hamilton, veteran of the silents, appeared as Connie's father and was ill at ease. He needs more practice at speaking lines. Ilka Chase and Polly Ann Young contributed color in small roles and handled them capably. Yeates.

HOWE TO N. Y.

"Doc" Howe is on the way to New York to install the Fanchon and Marco system in the metropolitan headquarters. "Doc" will spend six or eight weeks on the task and in the future will divide his time between New York and Los Angeles' offices.

JOHN BOLES BACK

John Boles, Universal star, has returned to Hollywood after an extended trip to New York City, and is preparing to start work on his new schedule of pictures for the studio. Boles will shortly begin work in "Gypsy Love Song," written by Konrad Bercovici, Lupe Velez and Jeanette Loff in the cast.

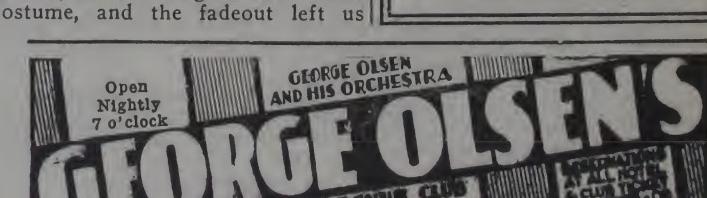
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By RICHARD F. MANN

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Or order direct from Jester Pub. Co., 405 Kress Bldg., San Francisco.

50c A COPY

European Journalist Group To Be Banqueted by Celebs

EXPERIMENTS IN LABS HERE SENSATIONAL

Following the revelation that Warner Brothers have quietly secured a short-wave radio transmission license, and that one result of using their recently acquired Nakken patents will be sweeping economies in sound recording on location, and in the development of Television, comes an inkling of other stupendous advances in the technical end of show business.

While most of the curious attention of the world has been diverted to the eastern laboratories of the research scientists, and allowed to pick up discreetly fed crumbs of information, a great deal of revolutionary experimental work has been going on in Los Angeles and Hollywood practically unnoticed.

The first of the new innovations will be put to use shortly by Warner Bros. Instead of taking expensive recording equipment out on location work, all that will be taken along will be a portable short-wave transmission set and microphones. Dialogue and sound effects, in synchronization with the cameras, will be radiocast from location to the Hollywood recording laboratories and there recorded as perfectly as if shot on the lot. This is made possible by a perfected control that eliminates all interference and keeps the transmission precisely on an extremely narrow waveband.

A short while later, television cameras will transmit the images coincidentally with the sound, transferring the whole operation by radio across space from the distant location to the central studios.

Playbacks can be received by radio almost immediately, and televised rushes viewed on location, so that any necessary retakes can be shot at once without expensive delays. Production supervisors may sit in the central studio and keep a finger on remote work as it progresses, without the necessity of leaving executive duties on the lot.

At the same time there is now practically perfected a compact television-sound truck which can be rushed directly to the scene of any news event, and not only pick up all sound and scene for transmission to the central studio for recording and filming, but also be capable of transferring it directly to a distant screen, or to a central disseminating station which can then distribute it instantaneously to an unlimited number of screens within a given power radius either by radio or by wire.

These are not visions for the future, but accomplished present facts.

(Continued on Page 15)

PATIENCE NOT A VIRTUE HERE

SAN FRANCISCO, June 5.—Dan McLean swears that this is true. He hired a man, at five bucks a day, to don a diving suit and play solitaire in a tank of water in the lobby of the Fox El Capitan as a bally for "Mysterious Island." The guy held the job for two shows and then quit because he couldn't win the darn game.

MENDELSON WILL DIRECT SHOW CHANGE

After being revamped and overhauled for necessary changes, "Hi There," which had its first showing in San Francisco last month, is slated for an August opening at the Erlanger Theatre in New York. Edward Mendelsohn has been engaged by Paul Bissinger, the producer, as production director to succeed Alexander Leftwich who staged the showing in the Bay City.

Mendelsohn has been associated with many New York successes, having been stage director at the Music Box for seven years. He is a master hand at the revue type of show and will rebuild the "Hi There" production along the lines of his other successes.

Mendelsohn is a present in Los Angeles arranging plans for the eastern opening. He has engaged Lon Murray to stage the dance numbers and will complete all other details before leaving for the east.

Ken Murray, it is definitely understood, will be retained as star of the production with many of the other principals also being engaged for the eastern showing.

45 STATES TO GO

"A Man From Wyoming" is the title which has been given Gary Cooper's current Paramount starring picture in which Cooper appears as a captain of engineers overseas, with June Collyer as his leading woman. Rowland V. Lee will direct from a story by Joseph Moncure March and Lew Lipton. Screen play is by Albert S. LeVine and John V. A. Weaver. In the cast are Regis Toomey, Morgan Farley, E. H. Calvert, Mary Foy, Ed Deering, William B. Davidson and Ben Hall.

Lloyd Hamilton's new talking comedy for Educational release, "Honk Your Horn," has Lige Conley, for years a featured comedian in Educational's silents, in one of the principal supporting roles.

Good Luck to the Pantages Theatre

LEE HALL and ESSLEY DANCERS COMIQUE

Featured in F. and M. "Rose Garden" Idea

Many thanks to Harry Wallin

"Now, Gentlemen, Just a Moment"

CLYDE HAGER

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"Get away from me, boys, you bother me"

AFFAIR TO BE JUNE 10TH AT THE BILTMORE

With the entire picture profession invited, plans are rapidly taking form for the banquet to be tendered the delegations of European journalists, now visiting this country on a good-will tour as guests of the Carnegie Foundation, the Academy of Motion Picture Arts and Sciences, the Los Angeles Publishers' Association and the L. A. Chamber of Commerce on June 10 in the ballroom of the Biltmore Hotel.

The affair will be in the form of a dinner dance, with no formal speakers' tables and a heavy damper on anyone with a tendency to make lengthy speeches. Felix Salten of the "Neue Freipresse" of Vienna, will make a brief talk representing the visiting newsmen.

Native sons and daughters of the countries represented by the visiting journalists are already actively organizing tables and groups for the occasion. Members of the Academy and of the motion picture industry will be represented at the dinner by leading stars, producers, directors, writers, technical experts and others of all nationalities engaged in motion picture production in this district.

The dinner is the principal function of the program being carried out by the Los Angeles publishers and the Chamber of Commerce, who are entertaining the foreign journalists during their three-day visit to Los Angeles.

The guests of honor are: S. Backlund, "Ny Tid," Goteborg, Sweden; Taeke Cnossen, "De Standard," Rotterdam, Holland; Felix Salten, "Neue Freie Presse," Vienna; Dr. K. F. Barberadt, "Frankfurter Zeitung," Frankfort; Jaroslav Koudelka, "Pravo Lidu," Prague; Dr. Ernst Feder, "Berliner Tageblatt," Berlin; Urho Tiovola, "Turun Sanomat," Abo, Finland; Georges Ottlick, representing Hungary; Dr. Alfred Hermann, "Hamburger Fremdenblatt," Hamburg; Erik Moller, "Berlingske Tidende," Copenhagen; Dr. A. Oeri, "Basler Nachrichten," Basle, Switzerland; Georges Kirkoff, "La Bulgarie," Sofia; Sigurd Ronstadt, "Morgenbladet," Oslo, Norway; George Neri, Estonian Press Bureau, Tallinn.

James B. Wharton, representative of the Open Road, Inc., of New York, and George A. Finch, assistant secretary of the Carnegie Endowment for International Peace, are accompanying the foreign publishers to Los Angeles.

On committee of arrangements for the Academy dinner are Harry Rapf, Jack L. Warner, Sam Hardy, Reginald Barker, Arthur Edeson and Al Cohn. A special reception committee is also being appointed, composed of leading members of the Academy, together with members of the Hollywood foreign colonies.

FOUR START AT M-G-M

Four major productions got under way in the past week at the Metro-Goldwyn-Mayer studios, when Grace Moore, Metropolitan Opera star, started her first talking picture, John Gilbert began rehearsals for his new sea story, Jacques Feyder started direction of "Olympia" in both French and German, and William Haines started work in his new play, "Remote Control."

Other pictures now in production at the studios include Buster Keaton's "Forward March," "Billy the Kid," which King Vidor is directing; "The March of Time" and "Like Kelly Can," Charles F. Reiner's production of golf and romance.

TITLE IS CHANGED

With the exception of a dancing sequence to be filmed within a few days, Roy William Neill has completed direction of Tiffany's "Just Like Heaven." The title will be changed to "Mimi," which is the character name of Anita Louise, recent Tiffany's "discovery," in the picture.

In Hollywood--Now

By BUD MURRAY

What an opening at the Chinese for Howard Hughes, "Hell's Angels" and Sid Grauman's return to show biz! Like a Lindy reception. Nothing quite like it's been seen before. Among those who struggled through the throngs to get to the theatre, we noticed (but they didn't notice us) Mr. and Mrs. Buster Keaton, Mr. and Mrs. Lawrence Tibbett, Mr. and Mrs. William Seiter (Laura LaPlante, our pupil), Mrs. Harold Lloyd, Will Hays, Charley Chaplin, Charles Farrell, Dolores Del Rio, Mack Sennett, James Hall, Ben Lyon, Jack Pickford, Lionel Barrymore, H. B. Franklin, Harry Rapf, and now a few we really knew WHEN?

There is Ben Bard, our boy friend. Yes, he was with the Winter Garden "Dancing Girl" in 1923. We were stage directing. Ben was at the opening with his charming better half, Ruth Roland. Ukuile Ike Edwards takes us back to a season with Jimmy Hussey's "Tattle Tales" in 1917. What a merry-go-round that was. Leo Morrison, booking agent, makes us think of LeMaires Affairs, in 1925, and in our same row that funny boy friend and his pretty young wife, Mr. and Mrs. Bert Wheeler. Bert always reminds us of the time we were both doing imitations of Charley Chaplin, in 1915. Mr. and Mrs. George Olsen (Ethel Shutta), formerly at Winter Garden, in our day. Taylor Holmes on many a Winter Garden Sunday night concerts and his "Boots" lingers on. Al Christie, our first regular acquaintance on our arrival here, two years ago.

There are a couple of old boy friends, Charley Chase and Georgie Stone. Georgie is one of the Winter Garden Gang, too, and Charley and Georgie are a pair of real on the level dancers. There are Mr. and Mrs. Joe Brown, a regular home couple and happily married (one of the novelties) IN HOLLYWOOD NOW, and two of our friends of many years' standing, those clever Eaton sisters, Mary and Pearl, both doing great in pictures, one directing and the other acting. Oh, yes, Mary is happily married too, and imagine all the above-mentioned are IN HOLLYWOOD NOW (shades of Broadway).

After the premiere, over to the Roosevelt Hotel, in the Blossom Room, for a little "snack" with the "Mrs." (oh, yeah). At a table to our rite, Sid Grauman and his lovable mother, and Bill Perlberg, Sid's shadow. At another table Charley Mosconi, who takes us back to "World of Pleasure," a Winter Garden show in 1914. We were hoofing then with the brothers. Bud DeSylva and Lew Brown, naturally, take us back to George White's Scandals, which we stage directed in 1927. Our old boy friend Louis Greenspan (from Chicago) sitting with a pretty slick guy from New York, Arthur Caesar, who writes many a gag for the daily columnists, and does not know it.

There's a little girl who worked for us in the "Dream Girl," the last show Victor Herbert wrote, and which we had the pleasure of being the stage director for. It's dark-eyed Barbara Bennett, and we wonder if she ever remembers the opening of the show in Albany. Barbara is happily married, and doing fine in pictures.

And now have a little lunch and look in at the Brown Derby. In one corner is Alice White (our pupil) with her regular steady and only one boy friend, Si Bartlett, our boy friend from Chicago, and peppy Arthur Lake (our pupil), giving us the big grin, and Mrs. Irving Aaronson with Miss Hoffman (a couple of our new pupils). Over there with Barney Granville, the singing, acting and dancing juvenile, who takes us away back to the year of 1914 at the Winter Garden, and he still is the same young Barney, and with him is that grand old man and character comedian, Charley Grapewin, whom we used to see many years ago on

bills at the old Palace, New York. Charley is out IN HOLLYWOOD NOW, and if you haven't read his book "Squawk Bridge," get it by all means.

The Friday nite fites were held on Thursday this Friday, because there were no fites Friday. They mite have ben held some other place at some other time, maybe Wednesday or Tuesday, so that we wouldn't have been able to attend. However, having our regular reserved seats, we had to go or else. The main attraction was the introduction of Col. Turner, who just made a record New York to Los Angeles plane flight, and his cub lion, Gilmore, Jr., who goes to sleep any time the Colonel stops moving. Although he did get up for a bow when Announcer Tobey mentioned his name. The dryest of comedians, Joe Cook, rite in back of us, and very quiet. We think it was the sight of the lion seated near him. At that, it's nothing to laugh at, having a cub lion sitting in your lap. For no reason at all, B.B.B. was rite in front of us rooting in his usual quiet voice, for his protege, Sammy Rothstein. Sammy has the largest "schnozzle" in captivity, even B.B.B.'s proboscis is as a Greek god's compared to Sammy's beak, and he took many a smack on it, too. It looked like a football guard after the fite. B.B.B. was yelling to his boy giving instructions, but it seems to us the other boy did what B.B.B. said, and thereby hangs a NOSE. And all this IN HOLLYWOOD NOW.

And once again we will relate our weekly surprise, and this week a very youthful comedian, and a Broadway comedian at that, now under contract to M-G-M, dropped into our studio saying it's the first chance he has had to say hello. The original New York star comedian of "Good News," "Follow Thru," "New Moon" and many others. Yep, you guessed it, our dear old pal, Gus Shy, was in and gabbed for two hours. Gus just finished "Good News" for M-G-M and was immediately signed for a few years. And he is IN HOLLYWOOD, TOO, NOW.

MEYER JOINS CRUZE

Art Meyer has been appointed general sales manager of the James Cruze Productions. Previous to joining the Cruze organization about one year ago, Meyer was editor and publisher of the Motion Picture Bulletin, a regional trade paper of the west coast.

In addition to press experience, Art has operated a group of independent exchanges in the east and at one time was in charge of the feature sales department for Pathé.

Versatility is the watchword at KJBS. Besides being announcers all staff men have operators' licenses and are frequently called upon to do parts. For instance, there's Charlie Parker, announcer of the Alarm Kloc Klub, who finds time to write the Tales of the Sea programs. Jack Gray, who announces, does parts in two skits. Ted Berlin announces, does two parts and heralds the Brunton station qualities to the world through the medium of the press.

THE THREE STEP-SONS

DON — JACK — LEON

"SIX FEET OF RHYTHM"

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SAN FRANCISCO

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Cooperation and the I.A.T.S.E.

Convening in Los Angeles for the first time, hundreds of delegates to the international gathering of I. A. T. S. E. are experiencing the warmth and graciousness of Southern California hospitality. Yet not overlooking the pleasures and the doings, remember that the delegates are here on solemn business.

The show business is at present in a period of tremendous readjustment, adapting itself to the new forces and potentialities that have invaded its precincts. Show business is now big business. The delegates assembled here are seriously attempting to work out solutions to many serious problems that confront them as part of that business.

Gratifying it is to hear the much abused word, Cooperation, as a watchword of the convention. Gratifying it will be if that watchword emerges from the convention unabused, and representative of a sincere attempt to "get along together." That's what this show business needs.

Greetings and good wishes to the delegates.

Let's Talk About the Weather

We're getting sick and tired of listening to the steady drone of those who would inform you in voluble detail of the literary, mental and whatnot other shortcomings of a group of feminine Hollywood chatter writers. Scarcely a day passes but what someone gratuitously presents one with caustic critical comments on these ladies of the dinner table and the typewriter. That a great deal of the adverse comments are inspired by out-and-out envy of the allegedly soft jobs held by these ladies is as readily patent as that their actual knowledge of the people they discuss is greatly limited.

A look at the baseball scores and the steady stream of automobile tow cars should convince the critical wise guys that we all are prone to err. And isn't it the ne'er and more gentlemanly thing, while admitting that the chatter misses are monotonously repetitious and exceedingly trite, to commend them for their modesty in not seeking to appear superior to an industry that deals in repetitiveness and triteness?

Anyhow, the subject is getting as tiresome as the current prosperity propaganda.

Let's talk about the weather.

FACE U. S. SUITS

Income tax liens have been filed in U. S. District Court against a number of stage and screen actors, a night club owner and a prize fighter, among whom are Norman Kerry, \$9955.99 for 1926-27; Harry Longdon, \$31,367 for 1924-27; May McAvoy, \$13,778 for 1924-27; Carmel Myers, \$4829.27 for 1924; Bert Lytell, \$21,639.37 for 1924-27; Frank Sebastian, \$28,414.50 for 1927-28; and Ace Hudkins, \$28,414.50 for 1927-28.

RADIO TURN SIGNED OFF

"Coal and Coke," a radio act organized by Happy Johnson, vaude artist, and broadcast for some weeks over KHJ, has signed off from the Don Lee station.

B.B.B. Says:

Meeting plenty of backstage pals out for the I. A. T. S. E. Convention. My pal Ben Bernie going into Loew's State—George Stoll headed back to Portland. Lots of hellos and good-byes.

• • •

P. S.—The CELLAR is at Cosmo Street and Hollywood Boulevard . . . between Vine and Cahuenga . . . the phone numbers are GRANite 8882 and HOLLYwood 9159 . . . parking is free at the lot across from the CELLAR—the OHREYER and SAMSONS are there.

SNAPPY PUP IS VALUABLE AIDE

How to crash the sanctums of the big Labor Hirers of pictures is an ever-present problem, and each new solution is a thing discussed.

This one is vouched for by the man himself, and he says he can prove it.

The man is in good standing as a film character actor. But he's not of the big name class which walks into the inner offices. He just rates seeing secretaries to secretaries and their equivalent.

So he bought himself a dog of good breed and alluring personality. Where he goes the pup goes.

"And here's how it works," he declares: "The secretary sees the pup, and she goes in to tell the secretary about the wonderful dog in the outer office.

"This brings the secretary out, and Pup and I enter her office.

"Then she tells the Big Shot and, by golly, I bet I've seen more big movie execs without a previous appointment than any other actor in the business."

TO RE-DO OLD ONE

Tiffany will remake as a talking picture the old silent "The Third Alarm." Emory Johnson, director of the original, has been retained. Jack Natteford, Henry James and Johnson will modernize the old story.

Letters From Facts Readers

These discussions do not necessarily reflect the editorial opinion of this newspaper. If you disagree with us, say it anyhow.

LLOYDWELL VS. TENNEY

LOS ANGELES: I am glad to note from this week's issue of your paper that Mr. Tenney has had the nobility to apologize. I am happy to accept his retraction, and just to show that I'm a good sport, too, I hereby subscribe to Inside Facts for one year and you can credit Mr. Tenney with the commission, if any. Up till now I have been reading a friend's copy.

While I argued that orchestra leaders should be more pleasing in their appearance and movements, he says he thinks they should first study music. Me, being just a member of the public that supports musicians, took it for granted that the unions and the theatres knew enough about their business to hire none but men that knew their jobs, and I thought that when I went to a show I was hearing music. I can see now that I was mistaken, and that what I ignorantly thought was music was something else.

It's my turn to apologize. Maybe, after all, there was some good reason for kicking the orchestras out of some of the shows. I'm going up to the attic now and see if I can find grandpa's old music box, and have a good time all by myself.

Yours truly,
G. Lloydwell.

MAYBE IT'S SO

HOLLYWOOD: The research men in the local laboratories have been watching your stories on Television with a good deal of interest and amazement. We have tried to find out where the leak is, but have not met with any success.

Of course we cannot admit that you are right, officially, but the fact that efforts are made to plug the information leaks is significant, isn't it? Your stories so far have been borne out by subsequent facts. That much speaks for itself.

Either you have a Television method of your own of looking into our locked and guarded laboratories, or your staff is possessed of a constructive imagination that has been very lucky so far. The fact remains, however, that the chief diversion of the industry right now is in wondering what Inside Facts is going to reveal next!

You are certainly miles and miles ahead of any other paper on these subjects. Congratulations.

Sincerely,
A Research Technician.

RE SPANISH TALKERS

SAN DIEGO: We have been reading your articles on the Spanish language battle with the Hollywood producers.

The main cause of the trouble is that when you say Spanish language in Hollywood they can only think of Spain. Let Hollywood make Castilian language pictures all they want to, but let them sell them to Castilians. If they are so foolish up there, let them spend their money foolishly. Latin America does not have to buy pictures it does not want. It may stimulate us to make our own.

Yours very truly,
Laredo del Moroni.
(of Buenos Aires.)

KILL OR CURE

DENVER: Could you please tell us why the movie producers insist on running those long and boring trailers telling about the coming picture, with a lot of inane talk mixed up with stuff about the Umphus Studios super-sound-and-color productions? Many of my friends have commented to me on the subject and, while sitting in a theatre and squirming nervously through those acrobatic letters and art work, I sometimes wish the birds who turn out those things could be locked up in a theatre and made to look at a continuous stream of them for a couple of hours. Maybe that would cure them. What do you think of the idea?

Yours truly,
J. C. C.

A GOOD SUGGESTION

SAN FRANCISCO: I have been playing vaudeville for many years and, like many others, have suffered from the talking picture upheaval in the show business. I have watched with interest Inside

TEL-A-PHONEY by JAMES MADISON



Hello, Slim Martin.

Hello, James Madison.

They tell me you have written a new Spearmint song. How does it go?

"Jus' chu."

Hello, Buddy Rogers.

Hello, James Madison.

What is creating the bad smell in New Jersey?

They are digging up a lot of dead Sunday laws.

Hello, Maurice Colbourne.

Hello, James Madison.

What constructive thought can you add to the gayety of nations?

A Scotchman may give in, but he never gives out.

Hello, Marion Davies.

Hello, James Madison.

Who is the biggest boob you met last week?

A fellow who thinks that Sea Girt is a sailor's daughter.

Hello, Alice White.

Hello, James Madison.

On Friday nights, why is the Hollywood Legion Stadium called the "Pay'n Takit"?

Because the customers pay and the "pugs" takit.

Hello, Bob Albright.

Hello, James Madison.

Scientists claim that eggs breathe.

When some are broken open, they give evidences of halitosis.

Hello, Maurice Moscovitch.

Hello, James Madison.

What's worrying you these days?

What ever became of Bevo?

Hello, Walter Pidgeon.

Hello, James Madison.

What interesting information can you give me about Washington, D. C.?

When Congress adjourns, that automatically shuts off the gas.

Hello, Howard Hughes.

Hello, James Madison.

Rival razor manufacturers are slashing prices.

That's what I call cut-throat competition.

Hello, Lupino Lane.

Hello, James Madison.

Anything you'd like to know?

Do jelly fish come in assorted flavors?

HASTY SPEECH; HEAVY RED INK

A familiar figure along the boulevard is an angular young man whose theatrical gravity and mannerisms are accentuated by clothes which would do credit to the great Shakesperian actors of some couple of decades back.

So much is he the popular conception of a Thespian that, so it is stated, a certain restaurant found it profitable to have him for a patron on account of the attention he drew from the out-of-town clientele. They thought sure they were looking at one of The Figures of Hollywood.

But, further reports says, pecuniary considerations caused the Thespian's patronage to be on-the-cuff, to a total of somewhere around \$240.

Then, one night, as he lingered while other prospective and paying patrons stood waiting, he was asked to hurry. He answered with the dignity fitting his Thespian station. Upon which, the manager said in so many words: "Get out!"

"Imagine that," he is reported to have told friends. "Asking me to get out! Why I'll never go there again. Not so long as I live."

Two hundred and forty dollars among the missing, it seems.

OPENS BRANCH

In line with a general expansion policy at this time of the year, Lon Murray, head of the Lon Murray Dance Studios, has opened a branch in Pasadena at 1146 Seathor Square, of the Lon Murray School for Stage Dancing and Dramatics, with Gibson Benadum, well known tap expert, as associate teacher, although Murray will personally supervise each individual student.

Facts stand that "in-the-flesh" entertainment must be provided to keep people coming to the box-office.

Now that the side you championed has won and the big circuits are going back to stage shows, let us hope that performers will try for something new in material instead of the same old stuff, so that another upheaval, such as may come with television, may not again find them sitting in the back seat.

Sincerely yours,

J. B.

LITHPERS ARE THICK

Following a run of lithping ladies looking for radio work, Stuart Buchanan, of the Don Lee chain, wishes to have it known that while he sympathizes with them in their affliction, he is unable to find work for them. Listeners are unappreciative.

WRITES RADIO POETRY

Blanche Hazel Gillaspie has been engaged to write poetry continuities for KHM. Mrs. Gillaspie has achieved reputation as poetess and magazine writer, and is leader of the Los Angeles Chapter of the Bookfellowes of America.

After two days' work in Tiffany's "Why Marry?" Glenn Hunter was forced out by illness, and Rex Lease was assigned the leading role thus vacated.

There Have Been Complaints

about the number of old wheezes peddled over the air by radio entertainers. Of course it's no crime to broadcast ancient jokes if they're funny, although on the other hand, no one will shoot you for telling new ones.

In my monthly publication, called THE COMEDIAN, the jokes are all new. No. 1 is now ready and costs ONE DOLLAR. It's small, but it's good and is sold with a moneyback guarantee.

It is published for those who earn their living by making folks laugh. Send orders to the publisher,

WALTER LONDON
P. O. Box 139, Vine St. Station
Hollywood, Calif.

Harold J. Bock
Manager
PHONE DOUGLAS 2213

SAN FRANCISCO

OAKLAND — SACRAMENTO — SAN JOSE

KRESS BLDG.
935 Market St.,
Office Suite 504

NASSER HOUSE IN S. F. BOMBED

SAN FRANCISCO, June 5.—The theatre operations of the Nasser Bros. came to a crisis this week when that company's Royal, suburban house, was bombed. Rewards aggregating \$7000 are being offered for the arrest and conviction of the men who planted a bomb on the roof of the house early Sunday morning causing slight damage. Nasser Bros. have been involved in a suit brought by the Musicians' Union, which organization charged the theatre owners with violation of contracts and in which the former was upheld.

Following the bombing all theatres in San Francisco were placed under special guard by Chief of Police William J. Quinn and investigations were under way on the Royal case.

Sixty-five hundred of the \$7000 is being offered by the Allied Amusement Industries, representing every picture theatre in the city, and \$500 is put up by the Industrial Association.

The theatre is still operating.

GEORGE IN SHIFT

SAN FRANCISCO, June 5.—Don George this week transfers to the console of Publix's California, leaving the Paramount where, for a long time, he was organist, and later orchestra conductor.

MIDNIGHT SHOW PACKED

SAN FRANCISCO, June 5.—Ed Lemontagne inaugurated his midnight party at Ackerman and Harris' Casino last Saturday night, working to a packed house. Used four acts in addition to the regular Sam Harris stage show, and had gift and stunt features to build up the initial offering. Grace Frankel was at the piano for the evening.

OAKLAND, June 5.—Charles Carroll, manager of Fox Grand Lake, is recovering from a tonsil operation.

NINA FRELLSON'S JUVENILE FOLLIES

Permanent Address:
Inside Facts

TAKE OVER THEATRES

SAN FRANCISCO, June 5.—The George Mann circuit has taken over the Williams Theatre in Dinuba from the Kelly brothers.

HOWARD ROSS STUDIOS

Anything In Tap--New Broken Rhythm

FREE PRACTICE ROOMS

Routine Taught in 6 Lessons

BUCK AND WING, ROSS RHYTHM,
ENGLISH HARD SHOE, ECCENTRIC, MILITARY,
WALTZ CLOG, SOFT SHOE, COLLEGIATE, STOP
TIME, LINE WORK.



JACQUES MOREAU
Teaches Limbering, High Kicks
BALLET, ORIENTAL, SPANISH and CHARACTER

Sutter 6239

SAN FRANCISCO

555 SUTTER ST.

RUSSIAN RIVER SEASON STARTS

SAN FRANCISCO, June 5.—The summer season opened last week on the Russian River, drawing heavy attendance from surrounding Northern California cities. There are three spots on the River—Guernewood, with Wilt Gunzendorfer and Band; Rio Nido, with Chuck Dutton's Orchestra, and Guerneville, featuring Ray Tellier and Band.

Guernewood had a big three-day opening with a special celebration directed by Gunzendorfer, who stages nightly entertainment at this spot throughout the summer season.

RETURNING TO MARK HOPKINS

SAN FRANCISCO, June 5.—Anson Weeks is set to reopen at the swank Hotel Mark Hopkins on June 25 when M. W. Erskine, publicity maestro, has a gala opening scheduled. Weeks returns from an engagement at the Hotel Roosevelt, New York, where he was placed by Jules Stein of Music Corporation of America. Ted Fiorito and Orchestra currently are at the Mark but leave to open June 27 at the Ambassador, Los Angeles.

VINCENT-HOWARD IN

SAN FRANCISCO, June 5.—Nat Vincent and Fred Howard are up from Los Angeles for a short stay to get their new tune "The Bloom Is On the Stage" started.

DAVIS TO HONOLULU

SAN FRANCISCO, June 5.—Bud Davis and wife with their two daughters, the Nearing Sisters, have left for Honolulu and the Orient where they will have a small tent show.

COL. HANDLES CARTOON

SAN FRANCISCO, June 5.—Columbia has taken over distribution of the Mickey Mouse cartoons from All-Star exchanges and will handle them nationally, according to Phil Weinstein, local Col. manager.

TAKE OVER THEATRES

SAN FRANCISCO, June 5.—The George Mann circuit has taken over the Williams Theatre in Dinuba from the Kelly brothers.

Market St. Gleanings

SAN FRANCISCO, June 5.—The week just passed brought forth the following rumors which we pass along without verification or comment. Stepping into the rumor department we hear:

That the Orpheum will return to vaude soon; That the Orpheum will shift to a presentation policy; That Pantages will reopen the old Hippodrome on O'Farrell street; That Warners will buy the Embassy from W. B. Wagnon; That Publix's California will soon feature a 40-piece concert orchestra, similar to that at the Fox; That Fanchon and Marco "Ideas" will be pulled out of the Fox and put into the Warfield; That the California, St. Francis, Davies, Embassy and Warfield theatres will have stage shows within the month.

* * *

Spotlights

The Fox midnight matinee . . . Conlin and Glass, Benay Venuta and others viewing it . . . Herman Kersken ushering the reviewer to choice loge seats . . . the power of the press . . . the two stiffs who dropped out of the picture . . . and had to be awakened so customers could crawl out . . . why not issue passing out checks to likely ticket buyers . . . a certain publicity man That Way about a certain radio warbler . . . Dan McLean spending his spare moments playing with the toy display in his El Cap. lobby . . . second childhood inevitably gets 'em . . . Jay Brower hankerin' for a vacation . . . and standing a slim chance of getting it . . . Helen Stone with a great piece of news . . . the deserving always get ahead . . . and their names in Inside Facts . . . Found: a friend of a certain fem program director on a leading local radio station . . . that's news . . . Cy Trobbeck, the passion plate of KPO . . . Jean Armand blowing into town . . . Greta Gahler marooned in a cafe with 63 cents and a 65-cent check staring her in the face . . . and she slipped us an ad to keep this out of the paper . . . so we don't dare mention it . . . Al Siegel emerging from a hospital after a throat operation . . . Carl Lamont taking Walt Beban to lunch . . . song plugs at any price . . . Don Gilman complimenting the Coquettes

Since June 29, 1929, the

FOX THE LAST WORD TAILOR SHOP

has catered to such stage and screen celebrities as

Fanchon and Marco, Walt Roesner, Max Dolin, Chas. King, Laurel and Hardy, Chas. Farrell, Nils Asther, Frank Richardson, Roy Rogers, Geo. K. Arthur, Polly Moran, Fifi D'Orsay, Van and Schenk, Arline Langan, Norman Selby, Harry Jolson, Rube Wolf, Jay Brower, Joe Sinai "Little Big Drummer."

Fox Theatre
San Francisco

FAIR PICTURE HOUSE GROSSES IN S. F.; STAGE SHOWS BOOST

SAN FRANCISCO, June 5.—Although the street was far from normal, there were some fair picture house grosses piled up, chief among them being Publix's Paramount with the initial appearance of stage shows, and Loew's Warfield with "Western Front." Others were fair but no rave. Memorial Day helped a bit.

Business picked up a lot of per cent when Paramount Publix inaugurated a stage show policy at the Paramount. A Harry Gourfain production headed by Al Mitchell, m. c., with a quartet of acts, a line of girls, a stage band, Ron and Don at the organ, and additional features, topped off by Clara Bow in Paramount's "True to the

Navy" brought one of the nicest nice profit. One more week—possibly two—then "King of Jazz." The Fox did \$40,000 on Ramon Novarro in Metro's "In Gay Madrid," supported by F. and M.'s "Box o' Candy Idea" and Walt Roesner, m. c. The present film is "Her Golden Calf."

Second stanza of Tiffany's war drama "Journey's End" at the Geary, did \$9000, rather an average picture. Picture isn't clicking so heavily. Pathé's "Swing High" bowed out of the Orpheum to a weak \$8500. Reginald Denny in "What a Man" (Sono-Art) currently holds the screen.

Wagnon's Embassy opened John Barrymore in "Man From Blankley's" to a \$9500 figure, while the Davies drew \$7800 on "Those Who Dance." "Hello Sisters" now at the latter house.

"Lord Byron of Broadway" at the Casino with a stage show did \$8500.

"NEW MOON" ON TOUR OF COAST

SAN FRANCISCO, June 5.—Closing after six weeks at the Curran, "New Moon" has taken to the sticks, playing Fresno, June 5 and 6; Stockton, June 7; Sacramento, June 8 and 9, and Oakland, June 10 to 14, inclusive. Before leaving here Lillian Albertson put Jerry Jarrett in the part left vacant by Dee Loretta and a local singer in Josephine Houston's role.

After Oakland the show probably will play Seattle, Portland and Vancouver.

GIRARD'S French RESTAURANT

French Dinners 50 Cents

5:00 to 8:00

Luncheon 40 Cents

11:00 to 2:00

Chicken Dinner 75 Cents

Served Family Style
Thursday 5:00 to 8:00
Sunday 5:00 to 8:30

65 Ellis Street

Garfield 7717

134 Maiden Lane

Bet. Geary and Post, Stockton and Grant Ave.
Garfield 9454

Under Same Management

John's Grill

63 Ellis Street

STEAKS, CHOPS, FISH
OYSTERS

SAN FRANCISCO, CALIF.

GOLDEN STATE HOTEL

Powell at Ellis

San Francisco

SPECIAL THEATRICAL RATES

\$10.50 Single — \$12.00 Double — \$14.00 Twin Beds

Tub or Shower

SID H. CLARK, Mgr.

HOTEL GOVERNOR

TURK AT JONES

SAN FRANCISCO

THE HOME OF ALL THEATRICAL PEOPLE

PLAYING SAN FRANCISCO

SPECIAL RATES TO PROFESSIONALS

JACK WOLFENDEN, Prop.

BERT HENDREN, Asst. Mgr.

SCENERY BY MARTIN STUDIOS

HOLLYWOOD, CALIFORNIA

REVIEWS
COMMENT**RADIOLAND**

By FRED YEATES

CHATTER
NEWS**Greater KYA Plans Outlined****RADIO BATTLE
GETS WARMER
IN SAN DIEGO****BULLETIN**

SAN FRANCISCO, June 5.—Don E. Gilman, vice-president of NBC in charge of the Pacific Division, this week announced an elaborate inaugural program to be presented on the night of June 11 to signalize addition of KFSD, San Diego, California, to the nationwide network of radio stations now associated with the National Broadcasting Company. Station KFSD was added to the rapidly growing list of stations associated with NBC after a conference in New York between Earl C. Anthony, owner of KFI, Los Angeles, representatives of KFSD, San Diego, and officials of NBC. Program details for the inaugural will be announced later.

SAN DIEGO, June 5.—The local campaign for National Broadcasting programs for San Diego air fans is becoming warmer, with local dailies giving banner lines to the stories and one paper even contributing a page ad.

Petitions are being signed requesting the NBC to release their programs through local station KFSD in the event that Earl C. Anthony refuses to switch them back from KECA to KFI, Los Angeles.

The local listener audience is estimated at 180,000 pairs of ears. National advertisers who sponsor these NBC programs are being apprised of the furore and of the large area of population neglected by Anthony in the territory he is supposed to cover, according to the franchise he is said to hold. He is said to be required to cover Southern California, which he did when the programs were confined to 5000 watt KFI, but KECA cannot reach here with its 1000 watts. Local fans can hear Denver easier, but object to the static.

SAN FRANCISCO, June 5.—National Broadcasting Co. may possibly enter San Diego soon as the result of the protests entered by Sam Diegans when NBC pro-

**KTM MANAGER
SONG WRITER**

The composer of "Dream of Love and You," "Forgotten," "Sweet Little Rose" and "Nita" was revealed this week as Glenhall Taylor, station manager of KTM, Los Angeles.

Popular as a radio executive, it was not until his bride of a month spilled the beans that it became known that the modest G. T. was actually THE Mr. Taylor, well-known composer. At the same time it was divulged that he is preparing other numbers for early publication.

Peter Higgins, radio tenor featured on RKO broadcasts, has been signed to a new five-year contract calling for his activities in radio, pictures and vaudeville. Contract starts in the fall.

grams were switched from KFI to KECA in Los Angeles and were difficult to catch in the southern city.

In a wire to the San Diego Union, newspaper sponsor of the move to return NBC programs to the borderline city, Don E. Gilman, vice president of NBC in charge of the coast, this week said:

"It has been the purpose of the National Broadcasting Company since its beginning to offer a complete, nationwide service to radio set owners. This policy has been followed so far as conditions permit, and it is only where the expense of line additions are prohibitive or where facilities are not available that localities are not afforded NBC programs.

"The invitation which has come from San Diego to this organization is being given every consideration in connection with expansion plans of the company.

"We realize the merit of the request that has come to us from San Diego for the establishment of a National Broadcasting Company service and I can say, without qualification, that we recognize that city as an important Metropolitan area with a wide distribution of radio receiving sets."

In connection with the possibility of affording NBC service to San Diego and environs, Gilman and G. W. Payne, head of the station relations department and commercial engineer at New York City, will visit that city during the month, Gilman said.

In Gilman's opinion, San Diego long ago would have been represented on the NBC chain had it not been for the proximity of Los Angeles.

Explaining that situation, he said:

"In most instances, there would be little need for a network station in localities no greater distance apart than Los Angeles and San Diego. It is only where atmospheric and geological conditions cause interference or where other station signals interfere that a situation arises similar to that encountered in San Diego. This situation long has been recognized by the National Broadcasting Company and our visit to San Diego is designed especially to complete our study of it with a view to extending NBC service to the southern city if conditions warrant."

**BIG EXPANSION
SOON FOR S. F.
RADIO STATION**

SAN FRANCISCO, June 5.—Modernized by the latest equipment and with many new plans for its future the Greater KYA will soon be a reality. Some time this month—the exact date is not yet set—the Pacific Broadcasting Co. will put into operation the newest RCA equipment that will add this station to the leaders in the broadcasting field.

Towers have been erected on the roof of the Whitcomb Hotel and it is from this spot that future programs will emanate. Actual studios of KYA remain in Loew's Warfield building.

By a tieup with Fox West Theatres the towers—the most conspicuous in the city—will be lighted by a huge Neon sign that will give both the Fox Theatre and KYA added publicity.

Clair E. Morrison is manager of this independent station.

Included in the present personnel are the following: Helen Stone, contralto, cellist and arranger; Tom Smith, tenor, guitarist, hill billy singer, and writer and player of the Metro and Cosmo sketch; Harry Bechtel, announcer, playing in the Metro and Cosmo and College Daze sketches and reader on the Calendar of the Air; George Nickson, tenor, singing pupptunes and also with Pacific Artists Trio; Liborius Hauptmann, musical and program director; Yvonne Petersen, contralto, playing in the College Daze sketch and assistant program director; George Taylor, vocalist, m. c. on the Sunshine and Embassy and Davies and Musical Parade programs with Clem Kennedy as pianist; Greta Gahler, vocalist on popular programs and with the instrumental trio and in the sketch, College Daze.

Virginia Spencer, staff pianist and vocalist; Gene Sullivan, baritone; Claire Upshur, soprano; Nona Campbell, contralto; Charlie Concannon, announcer and player of parts; Fred Eilers, announcer and on the controls; Freddie Heward, violinist on the popular programs; Dud Williamson, conductor of the Bridge Hour and singing on other programs; Melvin Dunne, Leo Catalano and Emanuel Tapia, pop instrumentalists and Louis Ford and Otto King with the Pacific Artists Trio.

Tommy Monroe and Bob Allen present their 1640 Boys program from this station, using George Bowers and Jack Lee as additional features.

When the station goes on the air over the new transmitter it will have several new programs and advertising sponsors. Later, it is reported, an orchestra and other features will be added.

Dick Dixon, staff organist for KGER, and its music director, has now been made program director, but will continue his organ recitals.

PICKUPS AND VIEWPOINTS

Right now, radio is the only source of good music for the general public. Orchestra pits in legitimate theatres yawn with dark emptiness, and the only music between acts is the chatter of voices. At this moment there is not one musical show on the boards in either Hollywood or Los Angeles. In the picture houses, what music comes from the screen is cheap and incidental. It seems that show business today cannot do anything reasonably, and the consequence is reflected at the boxoffices. Radio is getting the audiences.

* * *

A horrible example of what not to broadcast came over the network from San Francisco on Memorial Day morning. "The Trumpeter" was offered as a vocal quartet. In the first place, nobody has any right to harmonize this number, it depending upon dramatic, individual delivery. And in the second place, the execution was pitiable. We have never heard anything worse. Attack was ragged, some of the voices often off key, and the interpretation lamentably weak.

* * *

Great Venetian vogue on the air last week. Almost every dial position brought "swishing prows cleaving the moonlit waters, tuned to the rhythm of the gondolier's heaving shoulders." Continuities must have been syndicated.

* * *

John Daggett says that radio will teach brotherly love to all mankind. Perhaps he had just received Eugene Inge's Catalina invitation. Anyway, he may be right. The auto robbed the newspaper of its political influence (by teaching the man at the wheel to think for himself), and maybe radio's contribution will be another cataclysmic reformation.

* * *

KFI is inaugurating a series of setting-up exercises for 10:45 p.m. nightly. Now, who will dare say there is no night life in Hollywood?

* * *

No end to the gags used to crash radio. Monday morning last a "fan" letter was received at KHJ saying that the programs from that station were just fine, but they needed a good Scotch tenor. In the same mail came a letter from a Scotch tenor asking for a job.

* * *

Numerous correspondents assure us that our scheme for taking advertising out of radio broadcasting is "the only definite, constructive idea yet advanced," but they aver, with alarming unanimity, "it will never be made operative because it conflicts with commercial interests, who will refuse to loosen the grip they now have on our free air."

Well, there is always the corner service station.

However, the idea has not died a-borning. Jes' you wait 'n' see.

The first of the series of "California Melodies" programs produced here for the Columbia network, which series is to preview the newest creations of tin-pan alley here, by way of blacking Broadway's other eye, seems to have knocked the gay white way for the w. k. count. Not that there have been shoals of telegrams of congratulation or anything like that. On the other hand, nary a peep has come through. Speechless, no doubt. And by the time they recover consciousness the second of the series will sock 'em on the button again. Sez we.

* * *

One of the microphones played dead while this "Melodies" program was being staged last week, but it was the mike used by the announcer and a crooner, so the cause of Art suffered neither jot nor tittle. But a lot of loving labor blushed unseen on the deserted air.

* * *

Barks from the Office Dog: Charlie Wellman buying a ticket east . . . where there's a will there's a way . . . Roland Foss, with corrugated brow, staring into vacancy . . . said vacancy occupied by Jose Rodriguez . . . Carl Haverlin breezing in from a week-end in San Francisco . . . and looking kinder pale . . . Howard and Vincent getting Filipino fan mail . . . "I hear you sing when the bloomers are on sage . . . why should they be hang on sage . . . have the hills-billie no got close-line?" . . . Dick Creedon back from a sea voyage to Catalina . . . just a pleasure trip . . . nothing serious came up . . . Gene Byrnes rehearsing The Padded Cell Revue . . . nothing like broad experience to draw from . . . but rehearsal hardly needed . . . June Parker peeking through a window . . . Ted White being an unsung hero . . . Stuart Buchanan covertly slipping something into a desk . . . but the press finding it gone later . . . Jerry King back from the big trip east . . . and his happy voice back on the air . . . John Daggett painting the clouds with sunshine . . . Eugene Inge painting his tan with iodine . . . Ray Winters learning a new routine . . . Marillah Olney among the missing . . . Ho, hum, it's a dog's life.

FREDDIE HEWARD

Fiddling Funster of the

GREATER KYA

SAN FRANCISCO

TOM SMITH

"JUST ME and MY OLD GUITAR"
ORIGINATOR AND PRODUCER OF

—over—

METRO and COSMO

MON.—WED.—FRI.—6:15 P. M.

GREATER KYA

W. B. COMPETING ON RADIO CHAIN

(Continued from Page 1)
It is reported that two sound stages at the First National studios in Burbank will be turned over to the radio transcription work. Though considerable production will occur in Hollywood and Chicago, it is planned to assemble the complete programs at the New York headquarters.

The programs will be of three types:

1—Regular commercial programs, written and staged specially for advertisers.

2—Sustaining programs, with intervals open for local station announcements, or for tying in with local advertisers.

3—Special programs plugging Warner Brothers and First National pictures and other affiliated products.

Under the new plan, all contracts with players will also include clauses providing for radio work.

The new project is also expected to open up a new field for trained writers with the ability to grasp advertising values and still put over material snappily and with an amount of entertainment value, heretofore noticeable by its absence in most radio broadcasts.

By the electrical transcription method, Warners plan to turn out radio programs that are as nearly perfect as possible, with no possibilities of broadcasting hitches and difficulties.

On page 5 of this issue of Inside Facts is an article in which is outlined Warners' plans for handling broadcasts of spot news.

RADIO'S PERSONALITY GIRL
JEANE COWAN
Daily At
KFWB

HAVE YOU HEARD
BILLY VAN?
At KFWB, Hollywood

Mighty Happy to Extend Our Heartiest Congratulations to the Entire Staff of the

Greater KYA San Francisco
GEORGE TAYLOR
and
CLEM KENNEDY

DOLIN RESIGNS AS NBC LEADER

SAN FRANCISCO, June 5.—After more than three years with the chain Max Dolin this week resigned from his post of musical director in the Pacific division of the National Broadcasting Co. Although it was at first announced that Dolin would join an Eastern organization, it is reported that he will return to NBC within a short time.

According to reports, negotiations are under way between Don E. Gilman, NBC vice president in charge of the Coast, and Dolin for the latter to take up his post. Dolin resigned while Gilman was in the East and concluded his duties on June 1.

RADIO DOINGS IN NORTHWEST

Truman Bishop, accredited with having the most extensive memorized repertoire on record, is heard daily at 10:30 p. m. on KFQW. Bishop is an accomplished pianist who formerly came from KTAB and KFRC, San Francisco.

Betty Anderson, soprano, known for her work in New York City, Chicago, Los Angeles, San Francisco and throughout the Pacific Northwest, is now leading soprano at KJR, replacing Agatha Turley.

The Brunswick Company, subsidiary of Warner Brothers, Inc., have opened a direct factory branch in the Volger Bldg. Hal Berringer is in charge of the branch.

Chuck Gould, a U. of W. musician, is now in charge of the Rose Room Band at the Butler Hotel. The orchestra broadcasts daily by remote control at 6:30 and 11:20 p. m. over KPCB.

WELLMAN GOES EAST

Charlie Wellman, m. c. of KHJ's "Chasin' the Blues," left for the East this week to look into the matter of a legacy due his young son, and also to undergo a surgical operation. He will be absent about three weeks.

San Francisco Radio Notes

SAN FRANCISCO, June 5.—National Broadcasting Co. is scrapping its Musical Musketeers organization and in its stead there will blossom forth the Blue Boys with Walter Beban at the helm. Sunday, June 8, is the debut day.

The Blue Boys will be more than a dance band. It will have Roland Parker as master of ceremonies; it will have an Hawaiian trio, as yet unsigned; it will have a sax quartet with Beban taking the lead; it will have featured vocalists and numerous other highlights.

J. H. Pattison, familiar as Togo in the Japanese episodes on KTAB's Pepper Box, has inaugurated a new series of broadcasts, humorous dramatizations of well known historic figures. His "Androcles and the Lion" created such a laugh riot in the studio last Wednesday night that Florence Grebe and several others beat a hasty retreat outside where they could laugh without fear of the mike.

Merton Bories and Maurice Gunsky, up at KPO, have merged another song, "Can It Be?"

Accompanied by the three Sperry Hotcakes, the Harvester will make his bow over NBC Saturday, June 14, the second of a new series. The three hotcakes are Johnny Toffoli, accordionist; Johnny O'Brien, harmonicaist, and Jimmy Mosley, guitarist and ukelele player. Charles Marshall, guitarist, is the Harvester. Those hotcakes almost make us hungry. The power of suggestion. And, therefore, the power of advertising. (This paper's display rates upon application.)

For five years Jo Mendel and his band have broadcast by remote control over KFRC. Recently he broke away from the mike but now that he has his own cafe, is again back on the air nightly over the same station.

Phillips Carlin, New York assistant to the vice-president of NBC in charge of programs, soon will be a visitor to the coast at the NBC headquarters here. Carlin is only one of the eastern NBC officials to come here this summer. G. W. Payne, head of the station relations department and commercial engineer at New York, is among the others.

Jack Dean is again back on the transcontinental program of the Pacific Vagabonds, over NBC, doing his vocal stuff.

Whitney Bros. have put their Topsy's Roost on the air each Wednesday night over KPO broadcasting Red Lockwood and orchestra other Roost features.

Radio Program Reviews

JAMBOREE KFRC

(Reviewed May 26)

This is the Columbia chain's favorite program . . . every Monday night over entire Coast network . . . for two hours with plenty of listeners-in. This broadcast highlighted by Meredith Willson and concert orchestra doing "Southern Rhapsody" . . . Fred Scott of "Swing High" singing "My Guitar and You" . . . Al and Cal Pearce doing comedy tunes . . . Mahlon Merrick's Modern Melodists providing excellent orchestra music.

Opened with Al Pearce singing introductory song, seguing into clever parody tune by three male voices. Then Harrison Holliday, in chief pilot's seat, Edna O'Keefe singing "I Like To Do Things For You" . . . Helen Kane style . . . Merrick's orchestra supporting. Haywire orchestra in "Flopp-Eared Mule." You can't please all of the people all of the time. Monroe Upton in comedy characterization drawing the laughs from studio crowd. Hazel Warner singing "Exactly Like You" and Melodists giving fine musical support. Bob Olsen high tenoring "Some Day I'll Wander Back To You" . . . not his type of number but well done, nevertheless.

Meredith Willson and concert orchestra doing one of Ted Snyder's songs . . . then one of those "lump in my throat" speeches by Snyder. Mort Harris sang "Shoo Shoo the Hoo Doo Away" with Snyder at the piano . . . piano was good. Fred Scott, doubling in from "Swing High" at the Orpheum, sang "My Guitar and You" . . . sweet voice but wants to look up "guitar" in Webster's. Studio crowd forced him to only encore of the evening. Comedy . . . Holliday

introducing "Spike Doran, pug manager" for comedy talk . . . then the pug himself (Monroe Upton) using "hello, mamma, hello, papa" idea and clever, too. Helen Warner singing "Absence Makes the Heart Grow Fonder." Could have used a lot cuter interpretation of the number. Abe Bloom shouting "St. James Infirmary" with Merrick's orchestra supporting. Hot and good.

Then Jean Wakefield. Jean has been in Hollywood. Jean did second chorus of "Love Me Or Leave Me" in imitation of someone down there . . . then Jean did "Blackbirds and Bluebirds Got Together," as Jean says Bing Crosby does it . . . then Jean emulated Louie Armstrong in "Can't Give You Anything But Love" . . . Jean is versatile but rather disappointing to us in this particular group. A butter plug. Could have been shortened.

Merrick's orchestra in "Beside a Silvery Stream" . . . good sax, probably Mickey Gillette . . . good trumpet, probably Al Zohn . . . bad modulation into fiddle part. As a whole, number was very good. Cecil Wright in "Dear Old Sunny South."

Al and Cal Pearce doing "Giggling Gertie" with giggle courtesy of Edna O'Keefe. Mighty clever.

Meredith Willson's concert group and vocal ensemble in "Great Day." Fine. Tommy Lee singing "When You're Smiling." Edna Fischer at the piano . . . and what a piano. Long wait. Then "Must Be Love" by mixed instrumental group and a voice. Not so good. Bud Averill's Songsters from the Fox, singing "Stein Song" and "March of Grenadiers." Evidently little or no rehearsal but excellent voices. Edna Fischer in fast piano

(Continued on Page 13)

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SEATTLE, WASH.

Roy Oxman
REPRESENTATIVE**SEATTLE BIZ TAKES SLIDE**

SEATTLE, June 5.—Show business in Seattle this week was way off. Many of the big houses fell below the average intake, probably due to the climate which took most of the natives out to the lakes and golf links. Fox's big Fifth Avenue lead the town with \$14,500. Ramon Novarro and Fanchon & Marco's "Gyp-Gyp-Gypsy Idea" was responsible for that much business. Novarro goes strong with the fans here and should have done much better.

RKO's Orpheum headlined by Eddie Nelson took second honors with 11 grand.

John Hamrick's Music Box is still holding up with "All Quiet on the Western Front," grossing \$8000 for the second week. Long lines are evident daily at this little 800 seater.

The Fox has been holding up fairly well, doing much better than last week and taking \$6500 into the coffers. Owen Sweeten's music is responsible for much of the trade. He is building up a good following here.

The Seattle had a poor week with the "Song of the Flame," doing 9500. This is not so good for a 3500 seater. It takes big programs to drag the folks up the hill to this palace.

The Metropolitan did exceptional business with Nancy Carroll's latest vehicle, "Devil's Holiday"; \$6500 came through the gates.

The night club business is headed by the Olympic Hotel Venetian Gardens where Tiny Burnett holds sway. The Trianon had good business this week due to the many publicity gags pulled by Ted Harris. Harris is building up a good stand and continues to bring them in with his stunts. McElroy's, a block away, is also doing good and keeping 'em coming. Club Victor does a fine business on week-ends and is fair the first part of the week.

WURDIG JOINS FRANKS

SEATTLE, June 5.—Clarence Wurdig replaced Warren Fabian in the Al Franks cast this week. Wurdig comes from the Warner Bros. Central Theatre, Jersey City.

HAS FORTUNE TELLER

SEATTLE, June 5.—Not to be outdone by other theatres, the Follies (old Pan stand) installed a fortune teller in the person of Rajah Lipp on the mezzanine floor. This seems to be an attraction here.

VANCOUVER

By A. K. MacMARTIN

The plan by which Paramount-Publix corporation gained control of the Famous Players Canadian Corporation, which operates a chain of theatres across Canada as well as film exchanges in the key cities, became effective May 27 when stockholders holding more than the required amount of stock or voting trust certificates had assented to the acquisition.

The basis of the deal calls for four shares of Paramount common for each five shares of voting trust certificates of the Canadian corporation.

* * *

The R-K-O Orpheum topped all business draws the current stanza with George Arliss in "The Green Goddess" on the screen and its four act vaude bill headlined by Babe Egan and her Hollywood Red Heads and Grace and Marie Eline.

* * *

The Shriners' Band from Los Angeles entertained Vancouverites one day this week when they stopped off here on their way to the annual Shrine convention at Toronto.

* * *

Wm. Raven, former leader of the Capitol Theatre orchestra, has gone to Harrison Hot Springs Hotel, where he will hold down the main music spot for the summer.

CROSS OPENING AS GUEST STAR

SAN DIEGO, June 5.—Alfred Cross opens this week here as guest leading man with the Savoy Players in George M. Cohan's "Whispering Friends." Forrest Taylor, present leading man, is taking a rest.

Other stage and screen names lined up for guest appearances with the Savoys are: Grant Mitchell, George Leffingwell, May Robson, James Liddy, Dulcie Cooper, Brady Kline, Ruth King, Herbert Hayes, Belle Bennett, Phil Tread, Grayce Hampton, William V. Mong, Virginia Brissac, Norman Field, Mildred Harris, Francis X. Bushman, Diane Esmonde, John Bowers, Marguerite De La Motte, George Barnes, Patsy Ruth Miller, Frank Craven, Aileen Pringle, Taylor Holmes, Marie Prevost and Kenneth Harlan.

MOHL AT CURRAN

SAN FRANCISCO, June 5.—Vic Mohl, who acted as company manager for "New Moon," remains at the Curran in the same capacity with "Student Prince."

CASE OF BEING ABOUT ALL WET

SEATTLE, June 5.—Due to the severe rain storm that swept the city last Sunday the dressing rooms of the Fifth Avenue Theatre were swamped with water. No serious damage was done but valuable costumes were in danger of being soaked. The leaks were due to the overfilling of the Union Street sewage.

WARNERS' 30-31 PROGRAM TOLD

The 1930-31 production program of Warner Brothers Pictures, Inc., was announced in detail by J. L. Warner, vice president in charge of production this week.

The program, calling for the expenditure of close to \$25,000,000, includes about 50 feature pictures, close to 200 short subjects, and industrial and educational pictures. All of the features and many of the short subjects will be made in Hollywood at the three large studios and ranch of Warner Brothers and will give employment to thousands during the entire year.

It follows closely on the announcement that \$3,500,000 is to be spent this year in improving and enlarging Warner Brothers' First National Studios. The production program is by far the largest ever planned by Warners.

More than 40 famous stars, many of them recently recruited from the stage, will appear in the Warner pictures for the year. Heading this list are John Barrymore, George Arliss and Al Johnson, who will appear in one or more pictures during the year.

START LOBBY VENDING

SAN FRANCISCO, June 5.—As part of its nation-wide policy Paramount-Publix has installed sheet music and record counters and candy vending machines in the lobbies of its local houses. Music counters peddle the sheets at 35 cents a throw and the records—made by Publix with that chain's contracted acts—at 50 cents, which is two bits under the standard record price. The vending machines are serviced nationally by Pack Shops, Inc.

ROSS OPENS STUDIO

SAN FRANCISCO, June 5.—Howard Ross is now located in his new stage dance studio on Sutter street where he has fully equipped headquarters for the latest dances. Associated with Ross is Jacques Moreay, who is in charge of the ballet, acrobatic, Spanish and character dancing, all of which is conducted in an open air practice studio in the patio. Ross formerly was on the Keith circuit.

SHE SAVES DOUGH

SAN FRANCISCO, June 5.—The bravery of Mrs. Charles Bewley, cashier, saved several thousand dollars for Publix's St. Francis Monday night when the ticket seller defied a bandit and refused to give him the money.

NEW DAN'S M. C.

SAN FRANCISCO, June 5.—Tiny Epperson is the new m. c. at Coffee Dan's succeeding Jack Reed, who left the downstairs night spot after a two night stand.

NEW OCCUPANTS

SAN FRANCISCO, June 5.—MacGregor-Ingram recording laboratories have taken over the entire Sonora building on Mission street and are now its exclusive occupants. The Sonora Phonograph Co. has closed down.

PRIMA DONNA DIES

SAN FRANCISCO, June 5.—Tillie Salinger, prima donna at the old Tivoli in the 90's, died this week in Richfield Park, N. J., according to advices received here by her brother.

EDDIE PEABODY

AFTER A SHORT VACATION
AT THE PEABODY RANCHO,
LEAVING FOR THE EAST TO
OPEN AN ENGAGEMENT AT

THE

FOX THEATRE

DETROIT, MICH.

SEATTLE HOUSE TRIES NEW ONE

SEATTLE, June 5.—The Paramount here has a nine-hole golf course on the mezzanine floor, an idea, which, if put over in theatres throughout the country, would certainly make things tough for the open air Tom Thumb golf promoters.

House also had the new attraction in all Publix theatres, sheet music and records stand, displaying the latest in theme songs. There's a mechanical candy vendor in the lobby and a cartoonist drawing sketches of the patrons.

The reporter didn't take a look on the roof, but there's probably something doing up there, too.

WESSLING IN SEATTLE

SEATTLE, June 5.—Walter S. Wessling arrived in town this week prior to exhibiting his educational and travelogue pictures at various theatres. His latest release is "Around the World with the Graf Zeppelin." He is also a distributor for the new Martin Johnson travel pictures.

SOUDERS ON TRIP

SEATTLE, June 5.—Jackie Souders, m. c. at the Fox Fifth Avenue, took a trip to Vancouver on his day off and visited his old friends. Karl Horn wields the baton during his absence.

VON HERBERG RETURNS

SEATTLE, June 5.—J. G. Von Herberg returned after a five-week sojourn in New York City on theatrical business.

WEINSTEIN'S TRIP

SAN FRANCISCO, June 5.—Phil Weinstein, Columbia exchange manager, leaves next week for Hollywood where he will attend his firm's western division sales convention which is to be held June 12 and 13 at the Roosevelt Hotel.

DAUGHTER KILLED

SAN FRANCISCO, June 5.—Enroute to her home where a fourteenth birthday party was awaiting her, the young daughter of W. R. Buckridge, operator of the Rio Nido Theatre, Rio Nido, was killed in an auto crash.

**M-G-M FOUR**

LES EVERSON
TED ARBEELY
BUD AVERILL
KYLE HEAD
ONE OF THE SHOW-STOPPING ACTS IN F. AND M.'S
"GOOD FELLOWS IDEA"

WEEK OF JUNE 19—FOX FIFTH AVE.—SEATTLE

— Legitimate Theatre Reviews —

"THE LAST MILE"
MAJESTIC THEATRE
LOS ANGELES
(Reviewed June 2)

On this opening night, the intermission after the first act found the entire audience flocking in a body to the street panting for air for relief from the terrific dramatic tension of that tremendous first episode.

Adapted by John Wexley from the diary of the condemned Robert Blake, this first stanza stands alone and complete as a work of realistic art, palpably authentic, gripping beyond belief, devastating in its emotional stress, and soul scarring.

It presented a row of cells in the death house, in which condemned men moved and paced like caged animals. The emotions and thoughts of the man due to die that night were vividly exposed by the artistry of Edward Woods. The other doomed men, more fortunate for having more time to live, were pitifully human in their attempts to lend him courage. Priestly rites—reading of the death warrant—the ghastly parade to the death chamber—the dimming of the lights as the lethal shocks were turned on—and the curtain came down on an exhausted audience.

The remaining two acts were straight melodrama, theatrical and somewhat lacking the spiritual torment of the first, but powerful enough. As another man (Russell Hopton) is due to die, "Killer Mears" (Clark Gable) seizes an unwary guard through the bars, chokes him into insensibility and grasps his keys. A veritable war follows, full of drama and vengeful death.

It is heavy meat, but it is a play that every adult should be compelled to see. A gallery of judges from the Los Angeles courts were in the premiere audience, and their faces were a study to watch as they saw the dramatic version of what follows sentence. All of those coming within the observation of this reviewer were soberly thoughtful, to say the least.

The direction of Lillian Albertson is a monumental achievement. This first performance moved with smoothness and telling force. Every word and every bit of business was made significant, every cue picked up with machine accuracy, and lighting and staging were perfection itself. No wood-end props were those cell doors, and there was nothing drum-like about that dynamite explosion. The production lived and breathed the air of reality.

The cast was uniformly strong,

with Edward Woods dominating the first act and Clark Gable commanding the revolt in the second and third acts. Russell Hopton supported nobly as a third convict, and in the other cells, Earl Dwire as "Red" Kirby, John Lester Johnson as a colored killer, and Paul Fix as a young poet driven mad by the shadow of the chair, all contributed impressive performances. James Gordon appeared as principal keeper, Kingsley Benedict as the priest, William Wagner as a spouting evangelist, Fernando Rodriguez and George Hoffman as newspaper reporters, and V. Talbot Henderson, Adrian Morris, Mike Spooner and George La Mont as guards.

"The Last Mile" is nobody's pink tea, and nothing is left unsaid, but it is a show that should be paraded before the eyes and ears of every one of voting age throughout the entire country.

Yeates.

'WHISPERING GALLERY'
PRESIDENT THEATRE
(Reviewed June 1)

Bloody murder, by strangulation and by knife, with attempted murders and a suicide by way of garish, touched up by whispering voices, sudden darknesses and screams, make this mystery "comedy" a charming bedtime story for the whole family.

With the aid of two able bodied authors, Percy Robinson and Terence de Marney, this pleasant British fantasy, dripping blood at every pore, is designed to elicit shudders, moans and screams, with an occasional laugh, from its audience. It accomplished that with fair success.

A prologue, 30 years before the action of the main play, pictures a murderer gloating over the body of a wife he believed unfaithful. Dialogue between the murderer and a hunchback servant reveals the existence of a young son whom said murderer will not believe to be his own. Act one brings back the son to the ancient, desolate house after having been a world wanderer, now host to a house party. There is another murder, then two acts of talk and mystery business in which the cast moves, in vain and empty circles, in order to provide the required thrills.

Irving Mitchell plays both the murderer father and the grown-up son and does a very fair job. Victor Rodman plays the hunchback servant role. Comedy is provided by a silly ass Englishman character contributed by Evan Thomas, who created the part in the orig-

inal London production. He showed his familiarity with the role in his smooth handling of it.

Lulu Mae Hubbard and Paul McGrath were assigned a brother-sister partnership, whose only reason for being in the plot was to act suspiciously, which they did capably enough. James Durkin and Helen Keers were cast as Sir Hugh and Lady Elliott, the latter a foil for the comedian and the former, mentioned in the prologue as the probable lover, brought in also for the audience to suspect of the second murder.

Flora Bramley contributed her blonde loveliness as the young bride of the comedian, and also added her voice to the screamfest. James Burtis acted as the inevitable scary colored servant, and Joseph De Stefani was a detective, who made himself unpleasant to all concerned but did do a little towards solving the mystery.

Even a liberal mind might have a little difficulty classing this as wholesome entertainment. The thrills are manufactured. As a vehicle, the play does not impress as being very important. The details of staging and presentation, however, are up to the usual Henry Henry Duffy standard.

Yeates.

'WINGS OVER EUROPE'
COMMUNITY PLAYHOUSE
PASADENA

He who would benefit humanity must submit to crucifixion. Many have discovered this for themselves, and it is rediscovered by Robert Nichols and Maurice Browne in their piece of collaboration mistitled "Wings Over Europe."

A young English physicist, Francis Lightfoot, calls upon the British cabinet and announces he has discovered how to control the atom, which gives him the power not only to create any material substance at will, but also to cause the disintegration of any object. It is his plan to give his discovery to the world and thus bestow on all men the power to supply every human need, bringing about "The Golden Mean" and freeing mankind from slavery.

The members of the cabinet find it difficult to comprehend the significance of this discovery, and when they do, want to use it to further empirical domination. The secretaries of army, navy and air see it as a terrific weapon, but young Lightfoot will have none of that. He wants the whole world blessed, but they assure him the world is not ready for it. He gives them an awe-inspiring demonstration, following which they decide he must destroy his secret or be imprisoned for life. He circumvents this by threatening the destruction of any many who lays a hand on him.

After many hours of agonizing debate the cabinet summons the young man back to tell him they capitulate, but he surprises them by declaring that he himself will capitulate; that Nature permitted him to discover the secret because the time for the discovery had come and that someone else would soon rediscover it, and that humanity not being ready for it, he would destroy the world and all in it. He gave them fifteen minutes to make peace with whatever gods they had, and left them, promising to return and take the journey with them.

That fifteen-minute period proved a tremendously dramatic episode, revealing the various personalities reduced to their elements in the face of death. The thirteen men of the cabinet all believed themselves powerless, save one. The secretary of war decided to do something about it, and did, resulting in the tale of dramatic realism being adorned with a Sunday school moral.

In the role of young Lightfoot, Maurice Wells contributed an enthusiastic performance, entering thoroughly into the part and im-

pressing with his sincerity. Thomas Henry carried off the role of Prime Minister with remarkable poise, considering his slender years, and Joseph Sauers, as secretary of war, was conspicuously powerful. Gilmore Brown, director of the production, accepted the part of Evelyn Arthur, secretary of state for foreign affairs, and missed being impressive as one of the chief spokesmen and friend of young Lightfoot through being too much like the minister of "Candida."

The production as a whole was quite impressive. The direction was good, the subject matter unusual,

and the single set very well done. Support roles were well filled by Richard Yates as Lord Privy Seal; Onslow Stevenson as Lord High Chancellor; Robert Morkill as Chancellor of the Exchequer; Finlay McDermid as secretary for Home Affairs; Guy R. McComb as secretary for Dominions; Freeman Ambrose as secretary for Air; Ewart Yerian as First Lord of Admiralty; Harvey Eagleson as President of Board of Education; Arthur Fitzrichard as Attorney General, and Ray Glass as First Commissioner of Works. Bits were contributed by Ashton Wells, Ladie Knudson, Al Willard, Murray Yeats and Paul Huston.

Yeates.

'AMONG THE MARRIED'
GEARY
SAN FRANCISCO

Despite the fact that Vincent Lawrence wrote it and the Geary's ads in the dailies quote George Jean Nathan as saying, "Greatest show of the year," the theme of "Among the Married" irritated us. However, what the show may have lacked in coinciding with our own views was more than made up for by the excellent direction given it by Charles King, who also produced. The story revolves around the efforts of a golf star to win every woman he meets, particularly the married ones. He's okay with one but drops her in favor of another who is in love with her.

husband. But when she discovers the husband is unfaithful to her she phones the golf star, they have an affair and then she confesses to her husband. They agree to continue as man and wife provided each is free to do as he or she pleases.

Robert Frazer does the part of the faithless husband, presenting a nice appearance and carrying his part well. As the dumb husband of the first faithless wife Howard Russell portrays an excellent character in addition to getting the all too few laughs of the show. Dudley Ayres is the home wrecking golfer and is okay in the part. Barbara Brown handles her part of the first faithless wife in an easy, pleasing style. Miami Alvarez is the true wife. Although she has but a small part, that of the maid, Virginia Thornton makes it stand out. The cast is small and there is but one set, making a low nut on the show.

An entre act entertainment John Wharry Lewis conducted the house orchestra through a group of popular and semi-classic tunes.

SIGN RANCH BOYS

Popularity of the KHM Ranch Hour has resulted in a demand for the appearance of the artists in talking pictures and on phonograph records. "Foreman" Frank Gage and his original Ranch Boys have been signed to make Erpi Multicolor Newsreels and Victor Recordings for release next month.

CASE SET OVER

The case against U. M. Dailey and V. M. Barnett, Hollywood film school heads charged with grand theft in connection with the operation of their classes in acting, was set over to June 5 to permit the district attorney's office to subpoena various stars whose names were allegedly used to draw pupils. Among those to be called are Colleen Moore, Betty Bronson and John Gilbert, it is said.

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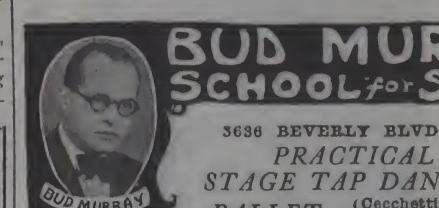
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Facts' Echoes From Melody Land

Hot Licks of Music

By JACK B. TENNEY

No other art has so completely captured the complexities of life as music. Yet, it is necessary to have lived and to have experienced before understanding. Appreciation, to me, is oftentimes an empty word when applied to music. I do not believe we are capable of LEARNING to appreciate—it is something that is spontaneous after we have lived, loved and suffered a bit. For that reason our best musicians are greatest after life has mellowed mere execution. In a young musician, the technician startles us and we are puzzled; when we hear him in after years we listen to a symphony of life. He is then capable of telling a universal story.

As the years roll by, each brings a broader—a clearer understanding. Yearning—strange longings, agitation—tense moments of uncontrollable passion—brief—tenderness—we begin to understand. We have lived each measure . . .

Tia Juana is a very bad spot for American musicians at present. Have had several letters from some of the boys in San Diego requesting that I again warn musicians to stay away from the southern resort, if they are seeking a job. At the last report there were only two Americans working there, with the exception, of course, of the orchestra at Agua Caliente. The Mexican union has tied things up pretty well and as long as there is a Mexican musician out of work it will be almost impossible to find a job in the town.

Al Lyons, MC and music director, has been transferred from the San Diego Fox house to New York City.

The RKO house in San Diego has discontinued vaudeville during the week and are using an orchestra only three days.

Kennedy's Nite Club out of San Diego is suffering a lull in their former good business. George Lloyd, entertainer, and Jess Hite, saxophonist, have left the club.

Talmadge Tavern, San Diego's Dinner Club, reports good business. Margaret Walker, pianist, has the new band at the cafe.

THREE HITS

"BONITA"
"WHEN THE LONELY
DAY IS ENDED"
"IRELAND, MY HOMELAND"

KARAN-DUNN SONG CO.
Kress Bldg. San Francisco

Musical Tab

STRAND THEATRE LONG BEACH

(Reviewed May 29)

The opening of a new series of musical tab shows was greeted by a first night audience that waited in a line two blocks long for the box-office opening.

First week's offering was a condensed version of Geo. M. Cohan's "Forty-five Minutes From Broadway," featuring Jack Russell and his players, including Garret Price and Will Hayes, and a unit of Bud Murray's California Sunbeams.

The old lines of years ago were well handled by Jack Russell, as Kid Burns, who scored many laughs, Evelyn Du Fresne as Mary, Garret Price in the juvenile role of Tom Bennett, and Will Hayes in the heavy role of Dan Cronin. The Bud Murray girls were led by Tut Mace, peppy all-around dancer, who stopped the show with her sensational acrobatic routine. The girls showed to advantage in unison and precision, had youth and figure, and the routines were fast and hot. Bud Murray personally conceived and staged all of the dances and ensembles.

WINTERS WITH KHJ

Ray Winters, announcer for some years with KFI and KECA, resigned last week with the intention of wandering northward, but was induced to accept an announcer's job with KHJ here. He makes his first appearance before the Don Lee mike this week-end.

GOLF TOURNAMENT

SAN FRANCISCO, June 5.—Employes of local film exchanges and picture houses will meet in a golf tournament slated for June 6 at Lake Merced.

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Song Leaders

LOS ANGELES

Last week's first and second placers exchanged positions this week, "Stein Song" winning a very slight ascendancy over "Monterey." Some new numbers are in the showing this time, from "The Big Pond" currently released here. Following is the list:

1. "Stein Song"—Radio Music Company.
2. "It Happened in Monterey"—Feist.
3. "Springtime in the Rockies"—Villa Moret.
4. "The Moon Is Low"—Robbins.
5. "You Brought a New Kind of Love"—Famous.
6. "Dancing With Tears in My Eyes"—Witmark.
7. "Living in the Sunlight, Loving in the Moonlight"—Famous.
8. "I Never Dreamt"—Santly.
9. "Sunny Side of the Street"—Shapiro-Bernstein.
10. "Blue Is the Night"—Robbins.

"I'm in the Market for You," "Why," "When the Little Red Roses" and "Sweeping the Clouds Away" are the close runners-up.

Records

1. "On a Blue and Moonless Night"—Victor.
2. "Stein Song"—All recordings.
3. "Springtime in the Rockies"—All recordings.
4. "When the Bloom Is on the Sage"—Brunswick.
5. "The Moon Is Low"—All recordings.
6. "What Is This Thing Called Love"—All recordings.
7. "Ten Cents a Dance"—Columbia (Ruth Etting).
8. "Thank You, Father" — All recordings.
9. "It Happened in Monterey"—All recordings.
10. "Under a Texas Moon"—All recordings.

SAN FRANCISCO

After remaining in first spot for a number of weeks "Stein Song" skidded to third position with "I'm in the Market for You" and "With My Guitar" capturing first and second numbers. Leaders are:

1. "I'm in the Market for You"—Red Star.
2. "With My Guitar" — Sherman, Clay.
3. "Stein Song"—Radio Music.
4. "It Happened in Monterey"—Feist.
5. "Blues Is the Night"—Robbins.
6. "An Time's the Time"—Famous.
7. "I Never Dreamt"—Santly.
8. "When the Little Red Roses"—De Sylva, Brown and Henderson.
9. "Under a Texas Moon"—Remick.
10. "11:30 Saturday Night"—Sherman, Clay.

DOLIN COMING HERE

Max Dolin, for many long months musical director in the San Francisco studios of the National Broadcasting Company, has resigned his position and is Hollywood bound in the hope, it is said, of crashing pictures. If he cannot do this he will continue eastward, according to report.

NELLIE SULLIVAN BACK

Nellie Sullivan has just returned from South America, where she successfully toured her Nellie Sullivan Revue, following an equally successful round of England and France. She has developed Alice Battistella, tap and acro dancer, for whom she prophesies a big success.

John Teel at KTAB displays a wide range. This week he is to sing some of Chopin's works in Polish. In addition to that language he can throw the adjectives in Norwegian, Spanish, French, Swedish and Italian, and, of course, a little English now and then.

SAN FRANCISCO, June 5.—After three weeks at A. and H.'s Casino, Will King left last week for Los Angeles.

"A LITTLE SMILE"

Words and Music by
GEO. B. L. BRAUN
(A Fox Trot Sensation)
CONCORD PUBLISHING CO.
1179 Market St. San Francisco

BANDMEN MEET IN LINKS WAR

SAN FRANCISCO, June 5.—Musicians from the Jesse Stafford Orchestra at the Palace Hotel and from the Laughner-Harris organization at the St. Francis, tangled in a golf tournament on the Harding Park links this week. The Stafford crew came out first.

On the Palace crew were Staff, Dub Kirkpatrick, Monte Barton, Loft Smearer, Art Winter, Gene Rose with Chuck Moll as alternate. Playing for the Francis were Phil Harris, Poke Dadsman, Al Schaer, Del Billings, George Plunstead and John Walters.

Stafford claims he would have made a better score only he forgot which end of the caddie to use.

ARNHEIM WILL REPLACE HAMP

Johnny Hamp and his Kentucky Serenaders, now playing the Cocoanut Grove of the Hotel Ambassador here, have signed a contract with the Music Corporation of America. They close their engagement here soon and will be a featured attraction on the MCA hotel orchestra circuit.

Gus Arnheim, formerly featured at the Grove, and more recently at the Montmartre in Hollywood, will follow Hamp's organization into the Ambassador room.

WEST LEAVES CAFE

Ray West has severed his connection with the Ray West Cafe on West Seventh street, and will move his band to Clark's Norcian Club. The cafe will continue to operate under a corporation, with A. J. Taft managing. Band tryouts are now being held, with no definite choice ready to be announced as yet.

VISITS PEABODY RANCHO

SAN FRANCISCO, June 5.—Gene McCormick, prof. manager for S. L. Cross, has returned from a stay at the Peabody Rancho. After a few days here he continues on to Seattle.

NEW CAFE ORCHESTRA

SAN FRANCISCO, June 5.—Gregory Goluboff and his eight-piece Russian Gypsy Orchestra have opened at Clinton's Powell street Cafeteria where they give two daily concerts.

CARL LAMONT VISITS

SAN FRANCISCO, June 5.—Carl Lamont is in from Los Angeles to start Shapiro, Bernstein's tunes "Ro-Ro-Rollin' Along" and "Exactly Like You."

ELAINE TICHENOR BACK

SAN FRANCISCO, June 5.—Elaine Tichenor, vocalist, returned this week from a three months' stay in Honolulu. She is the wife of Jess Norman, dance band director at KPO.

MARJORIE VACATIONS

SAN FRANCISCO, June 5.—Marjorie Primley, pianist in the Sherman, Clay professional office, is currently on a two weeks vacation. Marjorie Reynolds is holding down the job.

PLANS COLOR STILLS

Harry Winger, photographer for Fanchon and Marco, is planning to install a natural color photography department.

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Entertaining Orchestra

— : —

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NEW YORK CITY

LITERARY REVOLUTION WILL SWEEP AWAY PRESENT HOKUM

By GENE SWIFT

Some time between now and five years hence will develop some of the finest new writers of American literature.

Right now America is at the bottom of a slough, fictionally speaking. The nation is in a state of dire poverty, literally, and is groaning in inarticulate desire for a school of worthwhile story tellers.

Of course we can't keep pictures out of this, or stage plays either. The theatre is a medium of storytelling, and the country's children of all ages want to hear some good stories.

The motion picture theatre for some time past has generally resembled a circus. Flash, spectacle, movement and music. These things please but do not satisfy.

An executive of one of the major producers informed this writer the other day that two little programmers, tossed out cheaply and without much office supervision, had turned out to be better sellers and bigger earners than any special they had turned out in the last six months. They had story.

The prosperity of the past few years—not the political prosperity of today—killed off most of the established writers. Art has to be starved, kicked, slapped and abused into furious flame. Private secretaries, plus fours, social lionizing and European travel emasculate the creative writer. The urge that must be bottled to gain explosive power dissipates with financial security, resulting in made-over situations tied together with unconvincing synthetic characters. Haven't you seen that in the latest crop of pictures, stage plays and books?

But there is a new crop coming along, gaining intellectual root in these days of grey, overhanging clouds. Unable to eat the beautiful words that would keep the hope of industrial prosperity alive in the minds of voters, and unable to crash studio gates or publishers' check books with stories of only ordinary merit, the nonentities of today are accumulating a repressed power that will burst forth in due time into some really masterly expression. Meanwhile they starve and see Red.

The literary revolution is on its way.

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PROGRESS!
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WALTZ
and
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JUBILEE HEADS ARE SELECTED

Following a meeting this week of the sponsoring committee of the Hollywood Midsummer Jubilee to be staged at Hollywood Bowl Wednesday night, July 2, Sam Goldwyn, honorary chairman of the group, released the names of those who have been appointed to the committees in charge of presentation of the monster outdoor performance.

Heading the group of active workers for the show, which is being staged as a means of raising funds for the Los Angeles Sanatorium, the free and non-sectarian tuberculosis institution at Quartet, is Harold B. Franklin, West Coast executive, who will act as general chairman. Phil Goldstone, production chief for Tiffany studios, treasurer of the Jubilee; Harry Rapf, Metro-Goldwyn-Mayer, heading the program committee; Tom May, of the department store which bears his name, director of the publicity committee, and Abram Shohan will act as secretary.

Included on the general committee on arrangements are well-known film and theatrical executives, business men and civic workers.

BUYS FILM WEEKLY

The Motion Picture Bulletin, local film row weekly, has been bought by Thos. D. Van Osten, owner and publisher of the Independent Exhibitor, San Francisco. The two publications will be combined under the name Exhibitor-Bulletin and published in San Francisco. Pearl Rall, formerly with L. A. Saturday Night, will be local representative.

LEAVE FOR A. C.

SAN FRANCISCO, June 5.—Morgan Walsh of Warner Bros. and Charlie Muehlman of First National have left for Atlantic City to attend the Warners' national convention.

JESSE STAFFORD
And His San Francisco
PALACE HOTEL ORCHESTRA
Featuring His and Gene Rose's Song Hit, “Tonight”

Program Reviews

(Continued from Page 9)
number. Willson and orchestra in "Under Vesuvian Skies" with "Three Dainty Misses" harmonizing. Robert Olsen in his favorite chune "When the Sun Goes Down." And a high tenor that's nobody's business.

Pedro and Simpy Fitts in comedy dialogue. Funny. Then Willson's orchestra in "Southern Rhapsody." Willson's stuff always highlights a program and this one no exception. The Blenders, male quartet, in effective rendition of "How Am I To Know." Cecil Wright in a Hill Billy. Abe Bloom, this time chanting "Singin' River" and okay.

Pedro, Holliday and Norman Nielson in "A Southern Gentleman" by Pedro. Very funny stuff. Quartet doing "When I Sang Tenor" . . . good. Edna Fischer abandoning her piano in favor of vocal work, doing "Side By Side." Al Pearce in a "leave 'em laughing" song that did just that. Finale.

Jamboree has some mighty good material . . . some great ideas . . . some clever showmanship. Seguing of numbers would help speed it up a lot and that's one thing it needs.

KPO

(San Francisco, May 24)
“Musical Capers.” Selections from “Irene” by Cy Trobber and orchestra with Refa Miller carrying the vocals in “Alice Blue Gown.” Good. Ensemble with only one fem voice singing “Irene” and okay.

“Venezia” by ensemble nice, voices coming in soft and sweet. Argentine tango number “Jalousie” by Gada, played by Trobber and orchestra. Effective. Refa Miller singing “Kiss in the Dark” and displaying pleasing soprano voice. Orchestra in “Little Italy” and then ensemble doing theme from “Rio Rita.” A little too fast. All voices good and Trobber's orchestra excellent. Totals very fine program. Not too much class and not to the other extreme.

Bock.

BUY SHIRK PLAY

Liberty Productions Company, Ltd., announces in its series of twelve “Broadway Playhouse” picturizations on its 1930-31 program, Adam Hull Shirk's mystery play, “The Ape.”

Negotiations for “The Ape” as a film were consummated by Harry Clay Blaney, Inc., the play brokers.

O'NEILL'S PLAY TO BE REVIVED

“The Queen's Husband,” once produced by Edward Everett Horton in Hollywood, is having a popular revival at the Pasadena Community Playhouse with Charles Levison in the title role of King Eric VIII.

An elaborate production of “Marco's Millions,” the Eugene O'Neill comedy written around the travels of Marco Polo, will follow “The Queen's Husband,” scheduled to end its run on June 14. The O'Neill production will feature Gilmor Brown and Beatrice Prentice with magnificent settings by Janis Muncis, the Russian artist.

BURBANK CLOSES

The Burbank Theatre, Main Street burlesque house, closes Saturday night, June 7, after eight years of operation under Tom Dalton. The house reverts to the Gore Brothers, who will hold the house closed for two weeks, probably reopening with pictures. Dalton will confine his future activities to the Follies, another Main Street burlesque house. Fred Wolfe will manage the Burbank when it re-opens.

Arnold Maguire of the Lem 'n' Lafe act broadcasting over KFRC, is currently in Hollywood where negotiations are under way between the pair and one of the major studios.

Rupert Kempf, doing a cockney act, has been added to KTAB's staff.

PETER PAUL LYONS
AND HIS CONCERT ORCHESTRA
LOEW'S WARFIELD
SAN FRANCISCO

ROLAND CORNELIUS

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MOSCONI BROS. SCHOOL OPENS

The Mosconi Brothers, recent stars of the Winter Garden and Ziegfeld Follies, this week opened a new school of dancing in Hollywood.

The new school is located in a three-story structure at Las Palmas and Yucca, former residence of a prominent real estate man. The brothers are reputed to have spent \$50,000 for equipment designed according to ideas garnered from their numerous world tours.

On June 3 the Mosconis staged a premiere and house warming, in which many well known stage and screen names participated. The battalion of instructors wore uniforms of light blue trousers, white polo shirts and blue berets. An entertainment program and refreshments were offered, and among those partaking were: Robert Woolsey, Bert Wheeler, Walter Catlett, Skeets Gallagher, Vivienne Segal, Sidney Jarvis, Bert Levey, Warren Jackson, Lew Brown, Irene Mitchell, Margaret Young, Arthur Caesar, Ida May Chadwick, Macklin Megley, Rose Perfect, George Bancroft, Charlie King, Fred Santley and many others.

Rupert Kempf, doing a cockney act, has been added to KTAB's staff.

Vaudeville and Presentations

RKO THEATRE**LOS ANGELES**

(Reviewed May 29)

A bill of high average entertainment, and well balanced, opening with Zastro and White in a song and dance revue; Joe Termini in deuce as "The Somnolent Melodist"; a skit, "Woman Crazy," with Faber and Wales, Lehr and Belle, and Oklahoma Bob Albright, headliner, in closing.

Roy Zastro and Denny White presented, not only themselves in routine and eccentric dancing, but also two very personable girls in vocal harmony numbers, well sold, and also teamed up with two girls dancers in stepping, waltz and kick routines, gathering speed up to a well steamed up payoff. The act registered heavy.

Joe Termini mixed dumb comedy with his violin, banjo and guitar offerings, getting cooperation from the drummer for a bushel of laughs and exiting with two big bows and enough hanging applause for another.

The "Woman Crazy" act was staged in a woodland setting, very pretty, and presented two boys on a camping trip to escape women, but running into a girls' camp. They pulled a lot of laugh lines and wound up with "Singing in the Rain," scoring big. They are smooth workers and know how to sell.

Bob Albright was supported by two pianos, with Genevieve Herbert and Beverly Birks presiding thereat. Bob demonstrated he was a good showman by selling some Ford jokes, and sang "Singing a Vagabond Song" and "Old Man River." He was not in his best voice, and explained it by saying he had been partying around till 4 a.m. The girls contributed specialties, then a colored boy, billed as "Snowball," came out and offered a skate dance that stole the show. Bob came back and participated in the returns and bowed the show off to some heavy returns.

Screen feature was Columbia's "Soldiers and Women."

Yeates.

RKO GOLDEN GATE**SAN FRANCISCO**

(Reviewed May 28)

To open the show Claude Sweeten and RKO Lians, in the pit, offered a medley of popular tunes beginning with "Stein Song," then "Can't Be Bothered" with Walt Sullivan chanting "I'm In the Market For You," with Claude fiddling, and closing with "11:30 Saturday Night." Got nice response.

Four acts of vaude opened by Enos Frazere, aerialist. Boyd Senter, in the deuce, displayed a wide range of versatility in instrumentation, playing sax, muted trumpet, clarinet, fiddle and others. Supported by Jack Russell at the piano and George Croker, who fiddled and hoofed.

Buster Shaver's Tiny Town Revue clicked, the fast moving hoofing and singing of the six midgets, working around Shaver, getting over with the customers. Act opened in full for revue stuff, then dropped to one where Shaver and the diminutive entertainers did a few gags and closed with a novelty number.

Conlin and Glass, still doing "Whoa," closed the show. Jimmy's son, Red, is now working in the act, doing a whistling bit. Turn got over heavily as sold by Conlin and his attractive foil, Miss Glass.

Picture was "He Knew Women." Elaine Gilmore at the organ.

Hal.

WALTER S. WILLS

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IRA F. GAY AGENCY**MILLION DOLLAR****LOS ANGELES**

(Reviewed May 29)

Revue Rio Grande brought the authentic flavor of Old Mexico to this week's bill, to the huge enjoyment of the many nationals in the audience and to the customers at large.

This revue, closing the five-act bill, opened with an unbilled male in a stomp dance, music furnished by four strings and piano on stage, then Cortez and Marquis teamed in a Spanish waltz that won very fair applause. Nellie Fernandez, featured Mexican dancer, followed with a castanet dance that scored well, then a tenor fresh from Mexico City, Del Valle Hipolito Mora, offered a number.

Cortez and Marquis came back for a tango, followed by Nellie Fernandez, who came back to stamp, getting the audience to cooperate by clapping hands. The tenor sang another solo, then Fernandez staged another folk dance with a partner, scoring big for the payoff. Costuming of the act was good.

The Murras opened, in a picture painting act, supported by a soprano, followed in deuce by the Three Society Steppers, three peppy boys who opened singing "Painting the Clouds with Sunshine," then went into a hardshoe dance; after that going to a staircase number, following with a fast routine that brought them very heavy returns. They were called back, and paid off with a gag.

Jack Cook and Company offered a revue act in No. 3, opening with Les Collins and La Valeska in a Spanish dance. Cook, comedian, entered and cracked some laugh lines, then went to the piano and sang a South Sea number, accompanied by Les Collins. La Valeska returned for an acro fan dance, and after that Collins offered song and piano, rejoined by Cook in comedy female getup, the two putting on an auto-ride skit for plenty of laughs. La Valeska came back for a toe dance, then all on to warble "Singing In the Rain" for the payoff.

Lyons and Waterman teamed up in nut stuff and a couple of songs, then hoofed off to pretty good business.

Screen feature was Paramount's "Light of Western Stars." Business was good.

Yeates.

OPHEUM**SEATTLE**

(Reviewed June 1)

Myrtle Strong is given a chance this week to show her ability on the organ and by taking advantage of the spring fever she offers "Springtime Melodies." Chief among the songs used is the well known "Springtime in the Rockies." She received a nice hand for her efforts.

Flo Mayo, an aerialist, got the show off to a good start.

Of the acts the Eline Sisters stole the honors with their fast comedy and slapstick portrayals. Their Bowery skit was a scream and kept the audience in continual laughter.

Grace Barrie rightly earns her title, "The Best Blues Singer in a Blue Moon," for she is just that. Her enunciation and tonal qualities are among the best we have heard here for some time.

Last but far from least on the bill was Babe Egan and her red-headed Hollywood band. Seldom is a girls' band seen that has so many specialty performers as this organization. Dancers, singers and other soloists formed, in this writer's opinion, one of the best

girl aggregations to come over this time in many a moon.

Chief among the specialties were found: Edith Griffith and Fern Spaulding, eccentric dancers; Jean Spence, tap dancer, and Babe Egan, an accomplished violinist and director, who like any good m.c., does not hog the spotlight.

Roy.

HIPPODROME THEATRE**LOS ANGELES**

(Reviewed May 29)

Smiling Brown opened show with three different routines of dances, waltz clog, tap and eccentric. Went fair.

Loring and Lessing were next, with special drop in two. Have a unique opening in dark, each with small spot telling that one will play part of husband other the wife, after which much comedy talk is offered. For finish man offered Kipling's "Boots, Boots, Boots," with Lady vs. Red Cross Nurse. Cut over very good.

Young and Earnest followed, with their opening, a pretty soft shoe dance. Then a couple single different routines of dances. Man then did his famous drum corps dance in military uniform. Both then put over a double military dance in military costumes, to a very good finish.

Morton and Carter, next to closing, offered a good line of hokum comedy and knew how to land all their material in good style. Lady plays sax and man dances for finish. Nice fast act.

Rich trio closed show, one man and two very pretty girls. Their opening is different, as they do a double apache dance and a pyramid at finish, after that all offered single routines, man in several different acrobatic feats, and one girl doing a contortion dance, the other a novelty acrobatic dance. These two girls are very clever. All do fast tumbling for finish. A very clever put together act. Momo is the man and Jene Roberts and Doty Roberts are the girls but not sisters.

Picture, Gloria Swanson in "The Trespasser."

Bob.

HIPPODROME THEATRE**LOS ANGELES**

(Reviewed June 1)

Geo. Rubini opened this show with a routine of hand balancing on chairs. Then offered some balancing with chairs on table. For finish balanced eight chairs on his chin.

Russell and Powell, two men, next with a line of Hokum comedy talk, then a double tap dance, after one offered an eccentric dance. For finish they put over a good comedy song number.

Harry Ellis followed. Made nine appearances and sang a couple of good songs with some gags between. For finish sang a medley of grand opera and light opera in good style. Went very good.

Rudolphi and Chiquita, man and woman, put over a good adagio dance, and followed with an apache dance. Only two dances, but did nicely.

Johnson and Spencer, colored team, with man doing most of act. He sang some songs and did comedy and dances in great style, with woman entering near finish. Act went big.

Lou, Bob and Patsy, two men and a nice looking girl, closed the show with a lot of good comedy talk, mingled with songs and dances. Their comedy song and dance at finish was very good. A good standard act.

Picture, William Haines in "Speedway."

Bob.

LOEW'S STATE**LOS ANGELES**

(Reviewed May 29)

Ted Healy and his troupe of funmakers were the attraction at Loew's State on the current week, and that meant laughs both loud, long and frequently. The fun-making started right in, with the band on stage to do the song and dance accompaniments.

Next to Healy the honors of the evening were taken by a trio who provided comedy, and a nance impersonator who did likewise. Balance of the company included a girl who sang, another who

danced, and a third who also sang.

The act moves staccato, an admixture of blackouts and hoke comedy going off with express-train speed, and also had some xylophone work by the nance-lad which was real stuff. Wherever they like to laugh—and where don't they?—this one is surefire, and "Old Man Healy" can always find welcome on the mat.

F.A.H.

FOX**SAN FRANCISCO**

(Reviewed May 31)

Another of the Saturday midnight matinees, and in San Francisco every Saturday night is a little New Year's Eve. There's probably more liquor consumed per capita here than any other city in the United States, borderline towns included. And so, when bath night rolls around, 'Frisco moves to the Fox and packs that 5000-seat house. There are laughs aplenty, if not from the show, from the customers who have had a few shots of pre-May gin. But the biggest kick of all comes along about 1:30 when the stage show is over and the feature is being run. The villain is hissed, the hero applauded and every lingering kiss on the screen is accompanied by audible sighs.

This show teed off with Mel Hertz at the organ. Imported from Fox El Capitan for this midnight job Hertz tied things up tight with his community singing, than which there is no other in this town. Used "In the Market For You," and "Side by Side," with slides for his tunes and got over.

Newsreels and then Walt Roesner and the concert orchestra of 40 pieces came into view on the rising pit. Used selections of Franz Schubert's with "Song of Love" predominating, and despite the overture was without its usual production features, clicked heavily. Some beautiful work by the string section was much in evidence, a violin solo by Thornton Jensen proving a high light of the offering. As a second episode orchestra played "Cottage For Sale," Joaquin Garay handling the lyrics in a pleasing voice.

Stage show was Fanchon and Marco's "Box o' Candy Idea," its title providing the base for plenty of sweet publicity, and no pun intended. Five locally booked acts augmented the unit for this one show, and included Mabel Hollis singing two blues numbers in 1927 style; Marie Burton doing an excellent Nautch dance; a colored hooper who knew his taps and loved his spotlight; Helen Warner, who sang blues tunes and used Joe Sinai as her foil; and the Three Phantoms, better than usual adagio trio. "Idea" opened with a ballet group in effective toe work and then Reeves and Leu, mixed team, did a dance in one pair of pants, disclosing nothing startling. Here the other acts were interpolated. Following these, Nee Wong came on in one to do his impressions of Ukulele Ike in his best Oriental style and clicked.

Then did "That's My Baby" in (Continued on Page 15)

Chinese and took the laughs. The line, dressed as candy canes, did an okay cakewalk and again Reeves and Leu, this time in a doll dance.

Working in one, Jones and Hull started off with laughs when they took their bows first and then went through a fast moving series of tumbling and acrobatic dancing that was good for all the laughs and applause the pair could take.

The line, beautifully dressed in rose shaded outfits, did an excellent toe number to the tune of "If I'm Dreaming" and for a surprise finale, seven of the twelve girls hung by their teeth to suspended straps and were whisked into the air. A noticeable incongruity about the "Idea" was its theme. Thought of the "Idea" is to eat candy and lots of it but the theme song is "I'm On a Diet of Love."

The picture was Ramon Novarro in "In Gay Madrid." Charles Wilson at the organ.

Bock.

FOX EL CAPITAN**SAN FRANCISCO**

(Reviewed June 1)

Show started with the Sweet Sixteen Sweethearts in a routine and then Jay Brower and band, on stage, did "Hunting Song" as a novelty band number. Jay next introduced Mary and Mary Jane, who harmonized on "With You" and drew a heavy hand.

Hardgrove Bros. followed doing a soft shoe dance in neat yachting outfits and clicked. Then Harry Vernon singing "Vagabond Song" met with enthusiastic returns.

The girls in an international number, scored heavily and were forced to encore. Hardgrove Bros. on again, this time for a comedy turn and okay.

Held over for a second week, Hazel Warner put over another of her blues tunes working for comedy effects with Jay. Brower and the band in another of the nut numbers, clicked heavily.

Finale had Vernon chanting "Sing a Little Theme Song" and all on stage. Mel Hertz was at the organ. Picture was "Free and Easy."

PARAMOUNT**SAN FRANCISCO**

(Reviewed May 29)

It's like old times around the Paramount again—life, back stage and in the seats; not the cold, mechanized entertainment playing to a half empty house, but flesh and blood entertainment that is 100 per cent stuff so far as the ticket buyers are concerned. At this first night show there was a packed house—one of the few we've seen here, and it can well be attributed to the return of stage shows.

Opening the entertainment Emil Sturmer conducted the Paramounters, in the pit, through a Memorial Day overture using a patriotic flash for a closer. Then Ron and Don. With Don at the baby console and Ron at the standard size the versatile pair put over a medley of tunes that ranged from "Little Brown Jug" days to the modern "11:30 Saturday Night." Baby

(Continued on Page 15)

PATRICK and MARSH

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SPECIAL NATIONAL PROGRAM MARKS KTAR JOINING CHAIN

SAN FRANCISCO, June 5.—Sunday, June 8, station KTAR of Phoenix, Ariz., becomes associated with the National Broadcasting Company, according to that company's local headquarters. "Arizona on NBC Parade" is the gala program arranged in celebration of the inaugural in which New York, Chicago and the Pacific Coast divisions will participate.

With the addition of KTAR, one of the pioneer radio stations of the Southwest, NBC service now is available to listeners in every section of the United States.

The inaugural program will open from the company's Washington studios with three-minute talks by United States Senators Henry F. Ashurst and Carl Hayden and Congressmen Lewis A. Douglas, all of Arizona. Immediately after, the program in the New York studios will be heard.

Broadcast through the nationwide network of NBC stations, "Arizona on NBC Parade" will begin at 7:15 o'clock PST and continue until 8 o'clock. At that time the Eastern seaboard stations will be dropped and the program will continue with a special entertainment from the Chicago studios with the San Francisco studio program following at 8:15 o'clock (PST).

San Francisco's contribution to the KTAR inauguration includes a 45-minute program arranged especially in greeting to the southwestern station.

Don E. Gilman, vice president of NBC in charge of the Pacific Division, Alfred H. Saxton, division engineer, and Lloyd E. Yoder, manager of the press relations department at San Francisco, will go to Phoenix for the Sunday inaugural program.

Station KTAR, latest to join the chain, was known as KFAD until its call letters were changed last fall. It serves all of Arizona, with estimated 450,000 radio listeners, and parts of New Mexico, California, Utah and Mexico.

The station is owned by the Federal Equipment Company and the Arizona Republican, of Phoenix, of which Charles A. Stauffer is publisher. After months of negotiation between Samuel Kahn, president of the KTAR Broadcasting Company, Inc., Richard O. Lewis, its general manager, and officials of the National Broadcasting Company, KTAR was brought into the NBC family.

KTAR is one of the most modernly equipped broadcasting stations in the Southwest. On February 15, a new transmitter with a 100 per cent modulation and crystal control was installed.

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EXPERIMENTS IN LABS HERE

(Continued from Page 5)

Another development is a method of sound proofing by electricity, a method that has been subjected to exhaustive tests and is now perfected.

Instead of building elaborately sound-proofed walls and sealing all doors and windows and creating ventilating problems, the new method admits light, air, heat or cold. An electrical screen merely picks up all sound waves as they come to the room or building and negatives them. The consequence is that recording and like problems are eliminated, giving greater freedom of action and sweeping economies of operation.

It is also reported that a Los Angeles inventor has discovered a method of televising that is entirely different in principle and detail from all other methods developed by the major interests, and that in the past four months he has organized a syndicate that is to back him in launching it into general use. This method is said to be, roughly, a chemical method which transfers images and sound to impulses which may be radiocast, received and reconverted, and that his research has been directed along a line so far not even conceived remotely possible by other scientists.

Information to Inside Facts states authoritatively that four of the major electrical interests and seven of the picture producing companies have created a practically unlimited research fund, by which clever engineers and scientists are encouraged along the lines of inventive enterprise and experiment. This work is kept strictly sub rosa, and it is said that the industry is highly elated over the results achieved so far.

SUMMER DANCE CLASS

Summer classes at the Walter S. Wills School of Stage Dancing will be started Monday, June 23. There will be classes in tap, acrobatic, eccentric and ballet dancing. Special attention will be given to children's classes. One of the features of the summer courses will be the musical comedy classes for professional and young business women. The staff will be enlarged to take care of the summer enrollments, according to Wills. There will be special courses for the advanced classes, and original routines will be taught to professional dancers for single, double and ensemble groups.

BRET HARTE YARN

Columbia Pictures announces that preparation is being made for production of the Bret Harte story, "Tennessee's Pardner," as the next in the series of eight outdoor romance and adventure stories starring Buck Jones.

THREE SOCIETY STEPPERS
Just Finished First National Contract
LYONS & LYONS HE. 1139

Presentations

(Continued from Page 14) console stuff goes well here; it's a good novelty and the pair of organists sell their stuff in clean, straightforward fashion without a lot of meaningless flourishes. Took very nice returns.

And then the Harry Gourfain stage production. Gourfain has utilized some clever ideas in building this initial opera and a continuance of the present standard should set and keep this house in the money-making class. Al Mitchell in as m. c. Band, 14 pieces with two pianos, on stage. To open Mitchell walked on, introduced himself in novel style, and put the band through its paces in a medley of pop tunes he called "The Storm," taking a big hand. Marie Sweeney followed, doing excellent work on a rope that netted her a brace of bows. Then Peggy Curtis singing a blues number and clowning with Mitchell.

Suzette Steppers, nice looking, nicely dressed line of 12, on for a Hollywood Strut number and clicked. Mitchell and the band doing a burlesque on "Springtime in the Rockies" clicked. Bass player stepped off the platform, and in a corny voice, chortled the lyrics while the band hit off keys, a carpenter sawed and nailed boards on stage and plenty of off stage noises added to the pandemonium. The laugh-starved customers ate this up in a big way.

Mitchell next brought on Al Norman, who did a clever strap-hanging bit in pantomime, then sagged considerably when he did a little dilly singing and ended with a well done limberleg dance. Kid wants to change that song bit; it would help a lot if he did.

Making his entrance from the pit Clyde Hager walked on stage to do his street faker act in which he had a flock of laughs, some of them broad-minded but most of them good. He had 'em howling at his stuff and had a hard time getting away.

Finale had the Suzette Steppers on again with Norman on briefly and Marie Sweeney descending from the flies for fast revolutions on the rope while working before a background of whirling effects. Good stage show all around with no single item in it taking a flop.

Picture was Clara Bow in Par's "True to the Navy."

Bock.

FOX

SEATTLE

(Reviewed May 31)

Herb Kern, organist, broke away from the pop singing and gave the natives a treat by presenting "Light Cavalry Overture." It has been a long time since an organist in Seattle has presented real high-class stuff on a theatrical program. The thing that stood out emphatically was the fine modulations that were used in the presentation.

Owen Sweeten and his band opened strong with a patriotic theme, "Stars and Stripes Forever." Then Paul Tutmarc was introduced with his home-made instrument that had the tone of a cello and he responded by playing "The Perfect Song."

One of the best novelty medleys presented this season was a skit called "A Story in Music." It included everything from "The Prisoner Song" to "Hallelujah." Several members of the orchestra enacted the scenes much to the delight of the patrons.

Closing one of the best concerts offered this month, the band played selections from "No, No, Nanette" with Paul Tutmarc doing a vocal on "Tea for Two."

Roy.

PLAYS ORIGINAL ROLE

Olaf Hytten, a member of the first New York stage cast of "Grumpy," is playing his original role in Paramount's talking filmization of the comedy.

NEW THEATRE STAGE

The Million Dollar Theatre has just finished reflooring its stage, which helps the acts a lot, also appearances.

MANAGERS CHANGED

Jack Rosenberg, for several years exploitation director for Loew's State Theatre, has been made manager of the Fox Adams Theatre in Los Angeles. He is supplanting Ralph Angeles. He is supplanting Figueroa, formerly managed by Milt Arthur.

Fanchon and Marco Route List of "Ideas"

CHICAGO (6)
Coston Theatre
"Skirts" Idea

Ruth Silver

Neal Castagnoli
Julia Curtiss
Up in the Air Girls

ROY SMOOT

FloBelle & Charlie
Al and Jack Rand

George and Henry
Francis

Hector and His Gang

DETROIT, MICH. (6)

For Theatre
"Eyes" Idea

Six Candreva Brothers
Paul Olsen
Bob & Eula Burroff

Don Carroll
Keo, Yoki and Toki

THE INTERNATIONAL UNIQUE COMIC CHAZ CHASE

LONG BEACH (5)

Fox West Coast Theatre

"Brunettes" Idea

McDonald & Dean Chirot & Mercado

Ali Ben Hassan's Bluestreaks

Hirsch-Arnold Dancers

FRESNO (5-7)

Wilson Theatre

"Smiles" Idea

Three slate Brothers

Walter Bradbury Dorothy Neville

Lamberti

SAN JOSE, CALIF. (8-11)

California Theatre

"Smiles" Idea

(Same Cast as Above)

WORCESTER, MASS. (7)

Palace Theatre

"Peasant" Idea

June Worth Johnson & Duker

Deihl Sisters General Levine

Belcher Dancers

SPRINGFIELD, MASS. (7)

Palace Theatre

"Manila Bound" Idea

Lloyd & Brice Romero Family

Stella Royal Samuel Pedraza

HARTFORD, CONN. (7)

Capitol Theatre

"Overtures" Ideas

Edison & Gregory Jack Goldie Tots Novelle

Helen Hille Huff & Huff

Louise Manning

SAN JOSE, CALIF. (8-11)

California Theatre

"Smiles" Idea

(Same Cast as Above)

NEW HAVEN, CONN. (7)

Palace Theatre

"Desert" Idea

Ed and Morton Beck Muriel Stryker

Cropley and Violet Carla Torney Girls

BRIDGEPORT, CONN. (7)

Palace Theatre

"International" Idea

Markell & Faun Federico Flores

Mignot Laird Billy Carr

Osaka Boys

WATERBURY, CONN. (8-10)

Palace Theatre

"Ivory" Idea

Four High Hatters Hy Meyer

Betty Lou Webb Will Aubrey

Peggy Carse

BROOKLYN, N. Y. (6)

Fox Theatre

"Hot Dominoes" Idea

Les Klicks Paul Mall

Hart, Whitestone, Polly Libonati

SALE, WASH. (6)

Fifth Avenue Theatre

"Bells and Belles" Idea

Eddie Hill Eva Thornton

Dunbar's Bell Ringers Tommy Harris

Frances, Ted and Byron Loretta

SPOKANE, WASH. (6)

Post Street Theatre

"Minatures" Idea

Featuring Singer's Midgets

GREAT FALLS, MONT. (7-8)

Grand Theatre

"Gyp Gyp Gyp" Idea

Chaz Chase George Price

Frank Evers and Greta Jose Gonzales

Jack Vlaskin and Nita Lorraine

Jeanne Alexandria

BUTTE, MONT. (5-8)

Fox Theatre

"Changes" Idea

FRANK LANTERMAN



Solo Organist



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